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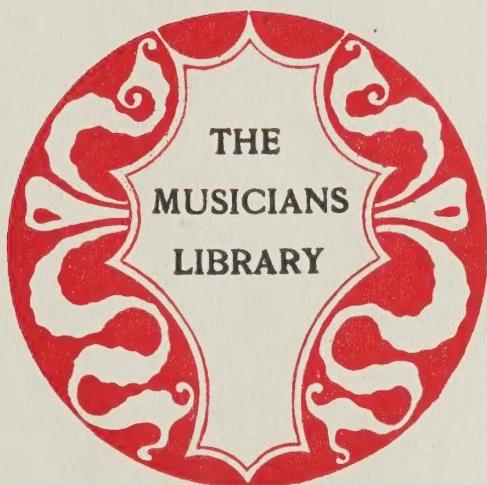
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**MODERN FRENCH SONGS
VOLUME I**

MODERN
FRENCH SONGS
EDITED BY PHILIP HALE
VOLUME I
BEMBERG TO FRANCK
FOR LOW VOICE



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CONTENTS

	PAGE
BEMBERG, HERMANN (1861-)	
Hindoo Song (<i>Chant Hindou</i>)	I
BERLIOZ, HECTOR (1803-1869)	
Villanelle. Op. 7, No. 1	7
BIZET, GEORGES (1838-1875)	
In the Woods (<i>Vieille Chanson</i>)	13
Pastoral (<i>Pastorale</i>)	19
BLANC, CLAUDIOUS (1854-1900)	
Perfume of a Flower (<i>Parfum de fleur</i>). Mélodies Orientales, No. 3	24
BOUVAL, JULES (1867-)	
A Flower Message (<i>Fleur messagère</i>)	28
The Clouds (<i>Les Nuages</i>)	32
BRÉVILLE, PIERRE DE (1861-)	
The Ferret (<i>Le furet du bois joli</i>)	38
CHAMINADE, CÉCILE (1861-)	
Were I gardener (<i>Si j'étais jardinier</i>)	43
If thou shouldst tell me (<i>Tu me dirais</i>)	48
CHAUSSON, ERNEST (1855-1899)	
The Dead (<i>Les Morts</i>). Op. 17, No. 1	52
CHRÉTIEN, HEDWIGE (1859-)	
Could I forget? (<i>Que je t'oublie?</i>)	56
COQUARD, ARTHUR (1846-)	
Hat Luli	60
DEBUSSY, ACHILLE CLAUDE (1862-)	
The Bells (<i>Les cloches</i>)	65
The tears fall in my soul (<i>Il pleure dans mon cœur</i>)	68
Evening Harmony (<i>Harmonie du Soir</i>)	74
The Death of Lovers (<i>La mort des amants</i>)	81
Romance	85
The Shadow of Trees (<i>L'ombre des arbres</i>). Ariette, No. 3	88
DELIBES, LÉO (1836-1891)	
The Maids of Cadiz (<i>Les filles de Cadix</i>)	91
Bygone Days (<i>Jours passés</i>)	99
DUPARC, HENRI (ABOUT 1847-)	
Ecstasy (<i>Extase</i>)	105
A Sigh (<i>Soupir</i>)	108
FAURÉ, GABRIEL (1845-)	
Moonlight (<i>Clair de lune</i>). Op. 46, No. 2	112
The Cradles (<i>Les berceaux</i>). Op. 23, No. 1	117
The Roses of Ispahan (<i>Les roses d'Ispahan</i>). Op. 39, No. 4	121
FERRARI, G.	
I've such a host of things to tell you (<i>J'ai tant de choses à vous dire</i>)	126
FONTENAILLES, H. DE	
Winter Roses (<i>Roses d'hiver</i>)	130
FRANCK, CÉSAR (1822-1890)	
Marriage of Roses (<i>Le mariage des roses</i>)	135
The Gathered Rose (<i>Lied</i>)	141

INDEX

[ENGLISH]

	COMPOSER	VOL.	PAGE	
Bell, The	Saint-Saëns	II	124	Amour, L'
Bells, The	Debussy	I	65	Au Printemps
Bygone Days	Delibes	I	99	Berceaux, Les
Captive, The	Lalo	II	68	Berceuse
Clouds, The	Bouval	I	32	Bonjour, Suzon!
Come and embark	Godard	II	8	Brises d'autrefois
Could I forget?	Chrétien	I	56	Chant Hindou
Could my songs their way be winging	Hahn	II	41	Chant Provençal
Countess, in thy dancing	Lemaire	II	71	Clair de lune
Cradles, The	Fauré	I	117	Clair de lune
Dead, The	Chausson	I	52	Cloche, La
Death of Lovers, The	Debussy	I	81	Cloches, Les
Ecstasy	Duparc	I	105	Embarquez-vous!
Evening	Thomas	II	134	Extase
Evening Harmony	Debussy	I	74	Filles de Cadix, Les
Ferret, The	Bréville	I	38	Fleur messagère
Flower Message, A	Bouval	I	28	Furet du bois joli, Le
Gathered Rose, The	Franck	I	141	Gavotte du Masque
Gavotte of the Masquerade	Georges	II	1	Ha! Luli
Good morning, Claire!	Pessard	II	104	Harmonie du Soir
Ha! Luli	Coquard	I	60	Havanaise
Havanaise	Paladilhe	II	94	Heure exquise, L'
Hindoo Song	Bemberg	I	1	Il pleure dans mon cœur
How brief is the hour	Massenet	II	92	J'ai tant de choses à vous dire
If thou shouldst tell me	Chaminade	I	48	Jours passés
In the Woods	Bizet	I	13	Lied
Irish Noël, An	Holmès	II	49	Lied maritime
I've such a host of things to tell you	Ferrari	I	126	Madrigal
Love	Godard	II	13	Mariage des roses, Le
Love Sonnet, A	Thomé	II	138	Medjé
Lullaby	Ropartz	II	115	Mort des amants, La
Madrigal	d'Indy	II	58	Morts, Les
Maids of Cadiz, The	Delibes	I	91	Nil, Le
Marriage of Roses	Franck	I	135	Noël d'Irlande
Medjé	Gounod	II	23	Nuages, Les
Memories of Yore	Hüe	II	53	Ombre des arbres, L'
Moonlight	Fauré	I	112	Ouvre tes yeux bleus
Moonlight	Saint-Saëns	II	130	Parfum de fleur
Nile, The	Leroux	II	77	Pastorale
Open thy blue eyes	Massenet	II	88	Que je t'oublie?
Pastoral	Bizet	I	19	Que l'heure est donc brève
Perfect Hour, The	Hahn	II	38	Romance
Perfume of a Flower	Blanc	I	24	Roses d'hiver, Les
Provence Song	Massenet	II	84	Roses d'Ispahan, Les
Remembrance	Godard	II	5	Sérénade
Romance	Debussy	I	85	Si j'étais jardinier
Roses of Ispahan, The	Fauré	I	121	Si mes vers avaient des ailes!

[FRENCH]

	COMPOSER	VOL.	PAGE
Godard	II	13	
Gounod	II	17	
Fauré	I	117	
Ropartz	II	115	
Pessard	II	104	
Hüe	II	53	
Bemberg	I	1	
Massenet	II	84	
Fauré	I	112	
Saint-Saëns	II	130	
Saint-Saëns	II	124	
Debussy	I	65	
Godard	II	8	
Lalo	II	68	
Duparc	I	105	
Thomas	II	134	
Debussy	I	74	
Delibes	I	91	
Bouval	I	28	
Bréville	I	38	
Georges	II	1	
Coquard	I	60	
Debussy	I	74	
Paladilhe	II	94	
Hahn	II	38	
Debussy	I	68	
Ferrari	I	126	
Delibes	I	99	
Franck	I	141	
d'Indy	II	62	
d'Indy	II	58	
Franck	I	135	
Gounod	II	23	
Debussy	I	81	
Chausson	I	52	
Leroux	II	77	
Holmès	II	49	
Bouval	I	32	
Debussy	I	88	
Massenet	II	88	
Blanc	I	24	
Bizet	I	19	
Chrétien	I	56	
Massenet	II	92	
Debussy	I	85	
Fontenailles	I	130	
Fauré	I	121	
Pierné	II	109	
Chaminade	I	43	
Hahn	II	41	
Rothschild	II	120	

INDEX

[ENGLISH]

	COMPOSER	VOL.	PAGE
Sea Song, A	d'Indy	II	62
Serenade	Pierné	II	109
Shadow of Trees, The	Debussy	I	88
Sigh, A	Duparc	I	108
Sigh, The	Widor	II	140
Tears fall in my soul, The	Debussy	I	68
Threnody, A	Holmès	II	44
To Spring	Gounod	II	17
Valley, The	Gounod	II	31
Villanelle	Berlioz	I	7
Were I gardener	Chaminade	I	43
Why with your lovely presence haunt me	Rothschild	II	120
Winter Roses	Fontenailles	I	130

[FRENCH]

	COMPOSER	VOL.	PAGE
Soir, Le	Thomas	II	134
Sonnet d'amour	Thomé	II	138
Soupir	Duparc	I	108
Soupir	Widor	II	140
Te souviens-tu?	Godard	II	5
Thrénodie	Holmès	II	44
Tu me dirais	Chaminade	I	48
Vallon, Le	Gounod	II	31
Vieille Chanson	Bizet	I	13
Villanelle	Berlioz	I	7
Vous dansez, Marquise	Lemaire	II	71



CÉSAR FRANCK



GEORGES BIZET



HECTOR BERLIOZ



GABRIEL FAURÉ



CÉCILE CHAMINADE



ACHILLE CLAUDE DEBUSSY



ERNEST CHAUSSON



PIERRE DE BRÉVILLE



HENRI DUPARC

MODERN FRENCH SONGS



MUSIC was known in Gaul under the Romans, at first through dramatic performances in the theatres at Marseilles, Nîmes, Orange, Arles and other prosperous cities. A company of Greek play-actors and musicians under the patronage of the Emperor Hadrian made a tour throughout Gaul in the second century. The influence of music of a Grecian source was observed in the liturgic songs of the early Christians in France, as was the influence of Oriental church music, and of melodies that were composed at Rome or possibly in Judea; but before Charlemagne there was a national taste in French church music, as manifested by the "Gallican Chant," and that ruler, wishing to establish a unity in the service, looked toward the Roman service as the purest. In the large towns the rich favored the Grecian music, but the invading Romans brought their national songs into Latinized Gaul. Then there was the influence of the Celtic legends and that of the songs sung by German invaders. Thus, according to Tiersot,¹ was a musical speech moulded and developed. The only musical forms that were cultivated in France during the greater part of the middle ages were the plain-song and the folk-song.

Primitive poetry was sung, and words and tunes of folk-songs were of obscure origin and handed down solely by tradition. The songs were at first rudely versified tales, epic and legendary. The *jongleur* appeared as a professional interpreter and was welcomed at the castle for his *chanson de geste*. There were romantic and biblical stories set to music. The *complainte*² became popular; the terms *ballade* and *romance* came into use. Later

the more popular folk-songs were those concerning love, the life of the soldier, and labor of all kinds. There are also to be added satirical and anecdotal ditties, songs of seasons and feast-days, Noëls, children's songs, songs of the dance. For centuries France has been the land of song. Old folk-tunes still exist in their simple and wild nature in rarely visited parts of the provinces, in villages where the *café-concert* is still unknown, but very few of these songs in their precise form are older than the seventeenth century. It is a charming world, this world of French folk-song: "It is found from north to south, from the east to the west: the king's son, the captain, the lord of the manor, the gay miller, the poor soldier, the handsome prisoner, and Cathos and Marion and Madelon, and the good girls who go in threes, and the amorous girls who tell their woe to the nightingale near the spring."³

The music of the early folk-song was analogous to that of the liturgic song, yet the music of the former, in spite of its adaptation of the *alleluia* and other formulas of plain-song, preserved a distinctive characteristic in that the folk-song was often wedded in association and in practice to the dance; so that Messrs. d'Indy and Sérieyx conclude that it is to the ancient kind of rhythm in the *geste*, reappearing in the middle ages in the form of the secular dance, we owe the folk-song, while religious song proceeded from the spoken rhythm; and the first forms of instrumental, that is to say symphonic, music came directly from the folk-song, "while the plain-song serves as the point of departure for vocal or dramatic expression as now known to us."

¹ The student of folk-song should consult Julien Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889), and J. B. Weckerlin's "Chansons populaires du pays de France" (Paris, 1903). The writer of this preface is indebted especially to Tiersot's entertaining and valuable volume, to Vincent d'Indy's "Cours de Composition Musicale," vol. 1 (Paris, s. d.), and to the preface by Henri Gauthier-Villars to "La Musique de Chambre: Année 1898" (Paris: Pleyel, Wolff, Lyon and Co.).

² Littré defines the *complainte* as a folk-song about some tragic event or about some devotional legend.

³ Anatole France in his article "Chansons Populaires" ("La Vie Littéraire," vol. 3, pp. 92-119).

MODERN FRENCH SONGS

There has been, there is still, dispute concerning the degree of influence exerted by plain-song and folk-song over each other. It is probable that in France the genuine folk-tunes of an old age were originally adaptations of liturgical monodies. The people heard little music outside the church, and they adapted and modified for their own purpose, especially for the character of the favorite provincial dance, the more melodic sections of the music heard in church service. In like manner folk-tunes of the eighteenth century were often adaptations of simple airs in operas or ballets, and on the other hand operettas in the same century were often stuffed with folk-tunes.

The church-tunes and the folk-tunes were soon distinguished by the nature of the rhythm and the appearance of the couplet. The rhythm of the folk-tune was the easier to determine by reason of its periodicity. The step of the dancer was heard in the song of the singer. This rhythmic regularity gave birth to the couplet, the regular return of the same melodic figure, whatever the verbal sentiment may have been. Later and later, any thought of expression disappeared from the couplet; the figure was of an instrumental nature, and the text fitted itself to it as it could.¹ The three successive states of the couplet were as follows: the couplet formed by a single line with the melody of one corresponding period, and with indefinite repetition; the couplet of two lines of equal length, with two melodically different musical periods, followed as a rule by a refrain; the couplet of four lines, with a melody of either two or three periods, and when there were three periods, one, generally the first, was repeated twice, although sometimes the three melodic periods were connected without refrain. In spite of the use of these folk-tunes for the dance, the symmetrical division of measures in four, or in multiples of four, was almost unknown before the seventeenth century.

The refrain had little or nothing to do with the character of the poetry or the music. It was a shout,

an unmeaning cry, which was uttered thoughtlessly by the dancers, yet the instrumental form of the *rondeau* originated in the alternate regularity of couplet and refrain; and M. d'Indy goes so far as to maintain that the traditional appearance of the *tutti* after an instrumental solo arose from the habit of the people of taking up the refrain after the singer had sung his couplet.

Many of these old folk-tunes are of a haunting melancholy; the notes of the pathetic songs drip sadness, but there is that simple, naïve spirit of direct and intense tragedy, the irresistible stroke of nature, such as is found in the *Chanson de Jean Renaud*, and in that marvellously beautiful poem of Haute-Savoie in which the lover finds his sweetheart on her death-bed after she has taken the sacrament: he draws near, she opens her eyes:

*Puis elle sortit sa main blanche du lit
Pour dire adieu à son ami.*

The airs of the mountain regions have an individual austerity in their grief, or an utter hopelessness in lamentation.

Whatever the character of the verse, the French folk-tune was characteristic of French music as it was long cultivated: it was direct, clear, simple, logical, of a short melodic period, and sharply rhythmed. And certain characteristics of the old folk-tunes are still found even in the ultra-modern impressionistic musical sketches in which the voice is used as an instrument of expression, but not necessarily the dominating one. The folk-song has entered deliberately into the instrumental music of the younger French school,—especially into the music of M. d'Indy,—but few of the younger school have used the old tunes literally in the melodic structure of songs. The use made by M. de Bréville, as in the one published in this volume, is in the nature of a harmonic *tour de force*.

Look over the French songs and the operetta-ariettas of the eighteenth century and of the early decades of the nineteenth century and you will find the composer safe within the couplet form. The sentiment was in the art of the singer rather

¹ For an exhaustive study of the couplet and its transformations see the books by Tiersot and d'Indy to which reference has already been made.

than in the music itself. Here and there is a simple and pleasing melody, but the mass of songs for the parlor and the concert hall was tainted with the cheapest sentimentalism. The texts chosen by composers were of a puerile nature. M. Henri Gauthier-Villars has described the romances heard for years with true delight: "Our ancestresses wept when Mme. de Sparre sang, eyes toward the ceiling,

Les hommes ne comprennent rien.

And one nearly fainted at hearing the *Regrets d'une jeune Veuve*:

D'Arthur l'âme s'est exhalée

*Oh! le jaloux, dit elle, oh! le brutal,
Qui meurt expès au sein du carnaval
Pour m'empêcher d'aller au bal!*

*Adieu, charmante garniture,
Adieu, large et léger bérét,
Il faut mettre une autre parure,
Il faut mettre un triste bonnet!
Il faut renoncer à la danse
Ainsi le veut la bienséance!
Oh! le jaloux, oh! le brutal," etc.*

The folk-songs of unknown poets and the music by mimetic adapters or by trouvères and troubadours who had received some musical instruction were surely more artistic than such romances, the songs by Luise Puget, and those by composers of even more illustrious name sentimentalizing through the period.

For such songs there were the fitting singers. Chorley had heard them. In his essay on Mario (1846) he wrote: "Who does not know the wonderful Frenchman of chamber-concerts—laced to a waist—dyed, if not rouged to a nicety,—with a voice as hard as his face; with intensely subduing gloves, such as only grow on French hands—the man who sings his inevitable *Prière du Soir*, or the still more inevitable *Ma Mère*—or the still more inevitable small ditty about a 'little child'—?—but who is there that, having passed beyond the veriest childishness in music, does not suffer resentfully under the vulgarities of such virtuous simplicity?"

There was the period of romantic Turks, the period of Orientalism in song; even César Franck composed in 1845–46 his *Emir de Bengador*. The charm of Victor Hugo's *Orientales* was for years a mighty influence; Byron and Scott set fashions; and there was the picturesque romanticism with its "knights, pages, waiting-men; the chate-laine leaning, pale and melancholy, out of a castle-window; the naughty of both sexes, gallows-birds, a crowd of rake-helly vintners and keepers of boozing-kens; a whole middle-age seen in the shadow across the green and red blaze of Bengal lights; and then all the betrothed in German ballads, elves, wills-o'-the-wisp, gnomes, spectres, skeletons, and skulls." But there were no composers to stand by the side of Hugo, de Musset, Louis Bertrand, Petrus Borel, and the fantastical and undeservedly forgotten Napol le Pyrénéen. The period of sentimental romanticism knew Niedermeyer as well as Lamartine, and the music of the Gounod of the earlier years was charged with this sentimental spirit. Berlioz was picturesquely romantic in his colossal works. His songs betray his poverty of true melodic invention, and, as he himself said, he needed a mighty subject to arouse his imagination. The fascination of his chief song, *La Captive*, lies chiefly in the exquisite orchestration. The one composer of songs who might have caught and held firmly the wildly romantic spirit, Hippolyte Monpou, did not have the necessary technic; there was the wish, there was the thought of how it should be done, but there remains only the rough or feeble endeavor, and the singer must reconstruct the period and read between the staves. The picturesquely romantic was first treated adequately by song-composers of a much later and more prosaic period.

Songs by Schubert, sung in Paris at first by Wartel and Nourrit, gradually became known to French musicians, and the foundation of the modern art-song in France was the attempt to domesticate the Lied. There was, there is still, dispute in France concerning the precise nature of the Lied. Some say with M. d'Indy that it is a song in ternary form, which includes an exposition, a middle section (described by César Franck

as a related phrase—"une *cousine*"), and a re-exposition which differs somewhat from the original exposition. Others see in the Lied a quality of expression rather than a determined form. Thus the term Lied would be applied in France to Schubert's *Der Doppelgänger*, a superb example of impressionism, as well as to any song of the same composer in conventional couplet form.

The songs in these two volumes were chosen as representative of various schools. They are by no means all masterpieces; a few of them may be justly characterized as commonplace; but they are commonplace according to French formulas and spirit, and they therefore aid in giving evidence to the student for an opinion concerning French composers of songs, who are no more to be judged as a body by regarding solely a Debussy, a Fauré, a Duparc, than by consideration alone of a Pessard, a Lemaire, a Chaminade. Furthermore it may be said, that as these songs are for the singer as well as for the student, the more commonplace may be the more welcome in the concert-hall, for the finest songs of Fauré and Duparc are not for the average audience, and Debussy's music will long be caviar to musicians of hide-bound prejudices and leaden fancy, as well as to the noble army of music lovers who "know what they like."

It should be clearly understood that whenever mention is here made of a French composer, it is with reference to his songs, and only to his songs. Great musicians have failed dismally in song-writing: Beethoven is a striking instance; the songs of Mozart are in his operas, for with the exception of that miniature cantata *Das Veilchen*, his songs as they are brought into a collection are of little worth. On the other hand a musician may still be reckoned illustrious among the sons of men if he has written only songs of great beauty. Poe taught us years ago that the supreme excellence of a poem is not necessarily its length. The Arabian magician showed the whole beauty of the earth within the circle of a ring.

The French composers for many years have sought glory on the operatic stage. They have toiled after operatic fame as some have toiled after

virtue. Only of late years have they striven for renown by writing orchestral and chamber works, and the great period of the French art-song is that of the comparatively few past years.

The first prominent song-writers whose music crossed the frontiers of France were Gounod, Godard, and Massenet. The influence of Gounod and Massenet on young French, Italian, and English composers is still noticeable in song as well as in opera. Gounod yielded himself willingly, yes, eagerly to the spell of German song as voiced in music by Schubert, Schumann, and Mendelssohn. He wrote almost always in the couplet form. The melody is first established; the text is wedded inexorably to this melody; there is no possible italicization of a single thought, or of a passing mood, save by the cunning of the interpreter. The accompaniment is frankly an accompaniment; it does not supply a background; it does not of itself suggest a mood; there is no polyphonic and illustrative treatment. As a melodist pure and simple, Gounod has individual charm and flavor. There is no mistaking a phrase by him; he has his own speech and it often charms; nor in spite of his fondness for German song, did he ever stray far from his own land; his songs are indisputably French. Unfortunately he wrote too much, frequently according to a mere formula, and his sentiment often degenerated into mawkish sentimentalism. Godard, a man of indisputable musical gifts, did not learn to criticize himself. Amazingly fecund, he published without thought of revision or suppression. He suffered from his own vanity, from the lack of thorough musical discipline under a stern teacher, and from the absurd worship paid him by his family and intimate friends. Yet there are songs by him that are of spontaneous beauty, of lark-like flight, of perfect sound. Massenet may be melodically the descendant of Gounod, but his individuality is pronounced. Gounod was erotic even in his music for the church; Massenet is at times almost lubricious. One of his warmest admirers praises his phrases for their *parfum yonique*; but there are excellent examples of pastoral grace, unaffected tenderness—pages that suggest the sunlight, the odor of bruised herbs, the

innocent confessions of artless lovers; there are songs of mere parlor elegance; there are charming thoughts of children; and there are empty and banal repetitions. At his best his sentiment is his own and in its way inimitable, as in the musical expression of Armand Silvestre's lines sung by the physician's wife in Daudet's *Nabab*:

*Que l'heure est donc brève
Qu'on passe en aimant.*

He has his disciples, as M. Reynaldo Hahn, who copy sedulously his mannerisms and speak with a still more sugary voice. The accompaniments of Massenet and his children often have a certain distinction, but their form is fixed as a rule, and they are first of all accompaniments: the song dominates; without the voice, there would be no decided mood.

Gounod and Massenet have their schools. There is another school represented by Chausson, Debussy, Duparc, Fauré, d'Indy, although the songs of the last-named are few, and the most conspicuous one, *Clair de Lune* (text by Victor Hugo, not Verlaine), depends largely on the pictorial and suggestive qualities of the orchestral accompaniment. To the men of this school a poem is merely a point of departure; it awakens musical sensations. The theories of Wagner concerning the use of music in accentuation of a text have had more or less influence. These composers treat the piano as though it were an orchestra; they put stress on color, rhythms, harmonic effects, polyphonic treatment of typical themes. The song sometimes ceases to be a song. There is vocal rhetoric; there is declamation; there is monotone; or the few broken phrases maintain by the delivery of the text the logic of the poetic thought without distracting the attention from the musical mood; or there is a fine proportion in the distribution of sentiment between voice and piano, as in Debussy's marvellously beautiful *L'Ombre des Arbres*,¹ or as in Fauré's wondrous *Clair de Lune* in which a Watteau-like minuet is given to the piano, while the voice charms with a languorous melody; a minuet that evokes "the epoch of co-

quettish abbés who disarrange their powdered perruques while they chafe the perfumed lace of marchionesses." Some, as Claudio Blanc of Marseilles, who wrote too little, in their endeavor to shun the vulgarity of the long-accepted accompaniment employ the aid of imitation, and give to the piano the theme of the song. Thus, as Tristan Klingsor remarks: "We have left behind us the happy period when the composer found his inspiration while he observed in the looking-glass his chin covered with white foam as though it projected from a plate of floating-island, when it was enough to whistle a tune between false teeth to fit it to any poem that was offered." The first thought of the composer of the ultra-modern school is to derive from the poem a general impression, "then partial impressions which are transposed after the manner of a parallel art." The composer depends as much on rhythm and harmony for expression as on any melody, however flowing, sensuous, or subtle it may be.

Let no one say that in the apparently most rhapsodic songs of Debussy there is no regard for form. There can be no music without form; the very elements of nature know laws of form, and there is truth in the fantastically cryptic saying of Plotinus: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

There are some who believe that the inherent music of a perfect poem defies the attempt of the musician in transliteration; that the musician must inevitably fail in the attempt to reproduce even the sentiment. Among the French, the poets Victor Hugo and Leconte de Lisle found little pleasure in music, and Renan of the perfect prose said to a composer who announced his purpose of setting music to his description of the death of Jesus: "I thought, sir, I had already done it." We hear Mr. W. B. Yeats in his plea for speaking to the psaltery expressing his dislike of singing: "Whenever I

¹ Debussy published a revised version of this "Ariette" in 1903. The earlier version (1888) is the more beautiful and the more effective, and is the one chosen for this collection.

MODERN FRENCH SONGS

spoke of my desire to anybody they said I should write for music, but when I heard anything sung I did not hear the words, or if I did their natural pronunciation was altered and their natural music was altered, or it was drowned in another music which I did not understand. What was the good of writing a love-song if the singer pronounced love, 'lo-o-o-o-ve,' or even if he said 'love,' but did not give it its exact place and weight in the rhythm?"

There are musicians that prefer the modest stimulus of mediocre verse, and they have been found from Mozart to MacDowell. Yet the influence of certain French poets has been great and unmistakable on the modern composers of songs. Hugo and Gautier still appeal to some; Leconte de Lisle has inspired Duparc and Fauré; the exoticism of Oriental thought and life which moved Jean Lahor and Emile Blémont has in turn stirred the fancy of Claudio Blanc and Charles Bordes, and there are few of the leading composers who have not at one time or another looked toward the East for inspiration, from Saint-Saëns with his Persian songs, to Leroux with his *Nile*. Jean Richepin, Sully-Prudhomme, de Bonnières, André Lebey, Pierre Louys, Camille Mauclair, Catulle Mendès, Charles Morice, Jean Moreas,—the list is a long one, and above all these names is that of Paul Verlaine, whose music of word, color and rhythm has excited the subtlest and the frankest composers to rivalry. Chausson, Fauré, Debussy, Charpentier, Hahn, Lazzari, Bordes—these are the names of only a few who have thus paid homage to the rare singer of haunting phrases. Nor must Baudelaire be forgotten, and his composers Duparc, Charpentier, Debussy. He that is ignorant of the spirit of these poets and of the milieu in which they sang will never fully appreciate the supreme art of such song-writers as Debussy, Duparc, and Fauré. He will say rashly that if formerly melody was tyrannical in French song, it is to-day suppressed or merely a humble servant. He will say, and not without reason, that only a singer of unusual training, liberal education, and fancy fed on French thought, will be able to interpret these modern songs, and that the

hearer as well as the singer must be in singularly intelligent sympathy with poet as well as with composer. But the great and perfect songs in any country are not necessarily the most familiar, not the ones that best bear performance before an audience of foreign language and alien taste.

César Franck is not represented here by his *Procession*, because that song demands for full effect the orchestral accompaniment. Some may wonder at the songs chosen from the collections of Saint-Saëns, Massenet, Chaminade, Augusta Holmès. The songs of the first-named are not among his most distinguished compositions; they are, like his other works, deftly made, elegant in form, ingenious, but they have not the breath of life, and the composer sits with an ironic smile while he juggles with approved and genteel emotions. It may also here be said that French publishers were in certain instances disinclined to allow the use of their copyrighted songs and would not listen to any proposition, however reasonable or generous; and on account of the flat refusal of the publisher of Charpentier's music, no song by the composer of *Louise* appears in these two volumes. Mme. Chaminade's melodies are cut after one and the same pretty pattern, and Augusta Holmès was strongest when she was least pretentious, least classically heroic, least hysterically patriotic.

These volumes contain certain songs by composers now living that are worthy to stand by the few great airs of the world,—songs by Alessandro Scarlatti and other old Italians, by Purcell and Händel, by the Mozart of *Le Nozze di Figaro*, by Schumann, Schubert and Tschaikowsky. Fauré and Debussy now have no rivals in any land. To Gabriel Fauré poetry suggests emotions felt only vaguely or imperfectly even by rare poets. There is a sad, melancholy voluptuousness, never positively sensuous; the plaint is never pessimistic; the charm is indefinable. These lines of Verlaine might serve as motto for the volume of Fauré's most exquisite impressions:

*Le soir tombait, un soir équivoque d'automne:
Les belles, se pendant rêveuses à nos bras,*

*Dirent alors des mots si spécieux, tout bas,
Que notre âme, depuis ce temps, tremble et s'étonne.*

His melancholy is not the melancholy of an autumnal sunset; it is not the depression invoked by a burgeoning spring noon; it is not the thought of one saddened by the white death of the year. The melancholy of Schubert is simple, homely; that of Tschaikowsky is passionate regret, or it is despair; that of Chausson is bitter and dark. Nor is the melancholy of Fauré that described by Marguerite d'Angoulême, a noble dame, as the ennui known to every one well born. The third Kalandar in the wild tale of *The Thousand Nights and a Night*, feasting with the forty damsels sumptuously dressed and all bright as moons, while he listened to lute and psaltery and recorders and other instruments, forgot the sorrows of the world, and praised life; yet he cried out: "This is indeed life; O sad that 'tis fleeting!" But in Fauré's mu-

sic there is no suggestion of "too daily life;" the men and women are creatures of the twilight; to him the West as well as the East is exotic; his country is No Man's land. The Watteau of Walter Pater was "always a seeker after something in the world that is there in no satisfying measure, or not at all;" but Fauré, a musical landscapist after the manner of Watteau, has never sought after this something; there is no reminder of exertion, no suspicion of restlessness. There may be now and then a passing phase of rebellion, as in *Au Cimetière*, but the prevailing sentiment in this song is the quiet of the dead in their graves, not the hideous unrest of the unshrouded in the sea. His music is subtly symbolical. Its quality is as elusive as that of the lines by Thomas Nash:

*Brightness falls from the air,
Queens have died young and fair,
Dust hath closed Helen's eye.*

Philip Hale

BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892-94). Other books of reference are the *Mercure de France* (published in Paris monthly), the volumes of collected feuillets by "Willy," or "L'Ouvreuse"—Henri Gauthier-Villars (1890-1901); and Gustave Robert's "La Musique à Paris" (1894-1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *o. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

BEMBERG, HERMANN

Born at Paris, March 29, 1861, he studied at the Paris Conservatory in the classes of Dubois, Franck, Massenet, but took no prize. In 1887 he was awarded the Rossini prize. "Baiser de Suzon," *o. c. 1 a.* (1888); "Elaine," *op. 4 a.* (London, 1892; New York, 1894); "La Ballade du désespéré," *sc.* (1895); "Mort de Jeanne d'Arc," *or.* (1886); and many songs.

BERLIOZ, LOUIS HECTOR

Born at Côte-Saint-André (Isère), December 11, 1803; died at Paris, March 8, 1869. Pupil of Lesueur at the Paris Conservatory; 1st prix de Rome, 1830. "Roméo et Juliette," *sym.* (1829, 1838; *perf.* 1839); "La Damnation de Faust," *dr. leg.* (1828, 1846); "L'Enfance du Christ," sacred trilogy (1854); "Symphonie Fantastique" (1829-30); "Harold en Italie," *sym.* with viola solo (1834). Overtures: "Waverly" (1827 or 1828); "Les Francs-Juges" (1827 or 1828); "Le Corsaire" (1831, *perf.* 1855); "Le Roi Lear" (1831); "Rob Roy" (1831-32); "Carnaval Romain" (1844).

Miscellaneous: "Lélio," lyric monodrama with chorus (1831-32); "Le Cinq Mai," bass and chorus, orchestra (1834, *perf.* 1835); "Grande Messe des Morts," requiem (1837); "Symphonie Funèbre et triomphale" (1840); "Tristia" (1831, 1848); "Te Deum" (1849-54, *perf.* 1855).

Operas: "La Prise de Troie," *op. 3 a.* (*comp.* 1856-63; *perf.* at Carlsruhe, 1890); "Les Troyens à Carthage," *op. 5 a.* (1863); "Benvenuto Cellini," *op. semi seria, 2 a.* (1838); "Béatrice et Bénédict," *op. c. 2 a.* (Baden, 1862).

Music critic of the *Journal des Débats* (1835-63) and

contributor to music journals. Member of the Institute, 1856. Librarian of the Conservatory. Author of "Voyage musical en Allemagne et en Italie" (1844); "Traité d'Instrumentation" (1844); "Les Soirées de l'Orchestre" (1852); "Les Grotesques de la Musique" (1859); "A travers chants" (1862); "Mémoires" (1870); "Correspondance inédite" (1879); "Lettres Intimes" (1882); "Une Page d'amour romantique: Lettres à Mme. Estelle F." (Paris, s. d. [1903]); "Briefe an die Fürstin Sayn-Wittgenstein," in the original French (Leipsic, 1903); "Les Musiciens et la Musique," collection of his feuillets (Paris, s. d. [1903]).

See "Hector Berlioz" by Ad. Jullien (1881, 1888); "Berlioz intime" by E. Hippéau (1883); "Berlioz et son temps" by E. Hippéau (1892); "Hector Berlioz" by Julien Tiersot, a masterly study (1904); "Berlioz écrivain" by P. Morillot (Grenoble, 1903); "L'Enfance du Christ," study by J. G. Prod'homme (1898); "La Damnation de Faust," study by J. G. Prod'homme (1896); "Les Troyens," study by Etienne Destranges (1897); "Hector Berlioz" by Rudolf Louis (1904); essay by Barbey d'Aurevilly in "Sensations d'Art"; Saint-Saëns' "Harmonie et Mélodie" and "Portraits et Souvenirs"; essay by W. E. Henley in "Views and Reviews"; essay by Vernon Blackburn in "The Fringe of an Art" (1898). See also essays by Hanslick, Ehrhart, d'Ortigue, and articles by Schumann and Heine.

Berlioz is first of all the creator of modern orchestration. There had been strivings and experiments before him, but there was little for him to build upon. He was the inventor, the creator of the modern orchestra, and

there is nothing in the history of music more remarkable than the courage, the audacity, the imagination of this man, who was without marked melodic gift, without a thorough technical education, without practical mastery of any one important instrument. He shaped the future of orchestral expression, and not only in France: Liszt learned from him, Wagner leaned heavily on him; the neo-modern Russian composers, whose orchestration dazzles, are his direct descendants. His pupils are now living, they are in all lands, whether they write for the concert-room or for the stage. The splendor of his orchestration is still undimmed; yea, Berlioz shines with greater brilliance in comparison with the most ambitious of his followers; for Berlioz, with all his alleged extravagance in the use of instruments, is always clear, lucid, sonorous, sane.

BIZET, ALEXANDRE CÉSAR LÉOPOLD (called GEORGES)

Born at Paris, October 25, 1838; died at Bougival, June 3, 1875. Pupil of Marmontel, Zimmermann, Benoist, Halévy at the Paris Conservatory: 1st prize, Solfège (1849), piano (1852), organ (1855), counterpoint and fugue (1855), prix de Rome, 1857. "Le Docteur Miracle," operetta, 1 a. (Bouffes, 1857); "Les Pêcheurs de Perles," op. 3 a. (Th. Lyrique, 1863); "La jolie Fille de Perth," op. 4 a. (Th. Lyrique, 1867); "Djamileh," op. c. 1 a. (Op. C., 1872); "Carmen," op. c. 4 a. (Op. C., 1875). Stage music to Daudet's "L'Arlésienne" (1872); orch. suite "Roma" (1866); overture "Patrie" (perf. 1874); petite suite d'orchestre (perf. 1873); piano pieces, transcriptions for piano, songs.

See "G. Bizet," by Charles Pigot (1886); H. Imbert's "Portraits et Études" (1894); A. Jullien's "Musiciens d'Aujourd'hui" (1892); Imbert's "Médaillons Contemporains" (Paris, 1903).

"Don Procopio," op. bouffé, 2 a. (1859), has not yet been performed.

BLANC, CLAUDE (called CLAUDIUS)

Born at Lyons, March 20, 1854, and died there June 13, 1900. Pupil of Duprato, Bazin and Massenet at the Paris Conservatory; 1st harmony and accompaniment prize, 1875; 2d grand prix de Rome, 1877. Director of the School of Music, Marseilles, 1887-89; chorus master of the Paris Opéra. "Sainte Geneviève de Paris," or. (Chat Noir, Paris); "Chansons de Joujoux"; "Chansons d'Écosse et de Bretagne"; "Rondes et Chansons d'Avril"; "Mélodies extatiques," etc.

BOUVAL, JULES HENRI

Born at Toulouse, June 9, 1867. Pupil of Dubois and Massenet at the Paris Conservatory: 1st prize for harmony, 1889, and was mentioned honorably for the prix de Rome, 1893. Organist of St. Pierre de Chaillot. "Bath-Sheba," lyr. dr. 1 a. (Théâtre d'application, 1894); "Chand d'habits!" pant. (1896); "La Chambre bleue,"

op. c. 1 a. (1902); "La Chaîne d'Amour," voice and orchestra (1899); ballets and songs. His "Broken Heart," for reader, baritone and orchestra, was performed at New York in February, 1899.

BRÉVILLE, PIERRE ONFROY DE

Born February 21, 1861. Pupil at the Paris Conservatory, which he left to study with César Franck. Studied for the bar and a diplomatic career. Incidental music to Hérold's "L'Anneau de Cakuntala" (1895); "La Nuit de Decembre," sym. p.; "Méditation," for orchestra; overture to Maeterlinck's "La Princesse Maleine"; Prelude and incidental music to Maeterlinck's "Les Sept Princesses"; "Hymne à Venus," chorus and orch.; "Medea," sop. fem. ch. and orch.; "Sainte Rose de Lima," sop. fem. ch. and orch.; "La Tête de Kenwarc'h," bar. ch. and orch.; mass, motets, songs; suite for organ; piano pieces—Fantaisie, "Portraits des Musiciens" (Fauré, d'Indy, Chausson, Franck), "Stamboul," Variations, etc.; songs. Music critic of the *Mercure de France* (February, 1898-August, 1901); conductor; teacher at the Schola Cantorum. Gauthier-Villars describes him: "De Bréville, the enemy of the late Bizet, the bitter censor of Berlioz; the accomplished gentleman whom the fear of vulgarity (in music, I mean) impels to strangle ideas as soon as they are born; an exquisitely refined musician; a searcher after rare and precious harmonies."

CHAMINADE, CÉCILE LOUISE STÉPHANIE

Born at Paris, August 8, 1861. Pupil of Lecouppey, Savard, Marsick. "Callirhoe," ballet-sym. (Marseilles, 1888); "Les Amazones," lyr. sym. with chorus (Antwerp, 1888); two orchestral suites, Concertstück for piano and orchestra, "Airs de Ballet" and other orchestral pieces, two trios, piano sonata, choruses, sixty or more piano pieces, duets and many songs. She has travelled as a virtuoso pianist.

CHAUSSON, ERNEST

Born at Paris in 1855; killed by a bicycle accident at Limay, June 12, 1899. Studied for the bar. Pupil at the Paris Conservatory in the class of Massenet, but his true teacher was César Franck. "Le Roi Arthur," lyr. dr. 3 a. (Brussels, 1903); "Hélène," lyr. dr. 2 a. (two scenes performed, 1887-88); music for Boucher's plays for marionettes: "La Tempête," after Shakespeare (1888); "La Légende de Sainte Cécile" (1892). Trio in G minor (1883); "Concert" for piano, violin, string quartet; piano quartet in A major, op. 30; Symphony in B \flat , op. 20 (performed 1891); "Viviane," sym. p. (performed 1884; revised 1888); "Solitude dan les bois," for orchestra (1886); "Soir de Fête"; "Poème," for violin and orchestra (Nancy, 1896). Motets, choruses, duets; entr'acte "La Mort de Cœlio," for "Les Caprices de Marianne" (1885); piano pieces, "Quelques Danses" (1897), etc. Songs: Maeterlinck's "Serres Chaudes" (1897); "Trois Lieder" (1897); "Nanny" (1881); "Les Papill-

lons" (1881); "Le Colibri;" "Hébé;" "La Pluie;" "La Caravane" (also with orch. acc.); "Poème de l'amour et de la mer;" "Temps des Lilas;" "Nocturne;" "Amour d'antan;" "Printemps triste;" "Nos Souvenirs;" "Apaisement," etc. Author of articles on d'Indy's "Fervaal" in *Mercure de France*, April, 1897, and "César Franck" in *Le Passant*, Paris, March, 1887.

See sketches by Servières, *Guide Musical*, December 19, 1897; by Tiersot, *Guide Musical*, July 2, 1899; by S. Risvaëg, *Guide Musical*, April 9, 1899; by P. de Bréville, *Mercure de France*, September, 1899.

CHRÉTIEN, HEDWIGE LOUISE MARIE

Born at Compiègne (Oise), July 5, 1859. Pupil of Guiraud and Lenepveu at the Paris Conservatory. First prize for harmony, 1881, and for counterpoint and fugue, 1887. Rehearser of Solfège at the Conservatory, 1890-92. Orchestral and choral works, songs, pieces for violin, piano, flute, oboe, trombone, and other instruments. "Ballet Oriental." See "La Femme Compositeur," by Eugène de Solenière (1895).

COQUARD, ARTHUR

Born at Paris, May 26, 1846. At first lawyer, secretary, librarian, he became a pupil of César Franck. Music critic. Director of Music at the Institut des Jeunes Aveugles, Paris, 1891-99.

Operas: "L'Epée du Roi," *mus. com. 2 a. (comp. 1878; Angers, 1884)*; "Le Mari d'un jour," *op. c. 3 a. (1886)*; "L'Oiseau bleue," *2 a. (1894)*; "Jahel," *lyr. tr. 4 a. (Lyons, 1900)*; "La Troupe jolicœur," *mus. com., prologue and 3 a. (1902)*.

Incidental music to de Bornier's "Agamemnon" (1868), Longhaye's "Helvetia," Quillard's "Philocète" (1896).

Orchestral: "Ossian," *sym. with harp solo (1882)*; "Episode Orientale" (1897); "Noce au Village;" suite; andante and menuet; legend for violin and orchestra.

Choruses to Racine's "Esther" (1870-71); "Le Chant des Épées," *bar. and orch. (1876)*; "Héro," for sop. and orch. (1881); "Cassandra" (*comp. 1875-76*); "Le Songe d'Andromaque" (1886); "Jeanne d'Arc," *or. (comp. 1896)*; "Christophe Colombe," for bar. and orch. (*comp. 1883; perf. 1892*); motets, organ pieces, chamber music.

He completed Lalo's opera "La Jacquerie" (Monte Carlo, 1895), and orchestrated the first act of César Franck's posthumous "Ghiselle" (Monte Carlo, 1896).

Author of a pamphlet on César Franck (1891), and of "De la musique en France depuis Rameau" (1891).

See Imbert's "Médaillons Contemporains" (Paris, 1903).

DEBUSSY, ACHILLE CLAUDE

Born at Saint-Germain-en-Laye, August 22, 1862. Pupil of Marmontel, Lavignac and Guiraud at the Paris Conservatory; *prix de Rome*, 1884.

"Pelléas et Mélisande," *lyr. dr. 5 a. (Op. C., 1902)*;

"L'enfant Prodigue," *cant. (1884)*; "La Demoiselle Eue" (after Rossetti), 1888-93.

Fantaisie for piano and orchestra (1889); "Prélude à l'Après-Midi d'un Faune" (1892); "Trois Nocturnes — Nuages, Fêtes, Sirènes" (1897-99); string quartet (1893, 1894); "2 Danses, 1 Sacrée, 1 Profane," for chromatic harp or piano with strings (1904); "Printemps," Suite.

Chief songs: "Ariettes" (Verlaine), 1888, revised and published as "Ariettes oubliées;" "Paysages Belges;" "Aquarelles" (1903); "Cinq Poèmes de Baudelaire" (1889-90); "Les Angélus" (1892, 1901); "Fêtes galantes" (Verlaine), 1892, 1903; "Prose lyriques," text by Debussy (1894-95); "Chansons de Bilitis" (1898); "Trois mélodies" (Verlaine).

Piano, chief pieces: "Deux Arabesques" (1891); "Suite Bergamasque;" "Pour le Piano" (1903); "Estampes" (1903).

See L. de la Laurencie's "Notes sur l'art de C. D." in *Durandal* for October, 1903 (Brussels); Jean Marnold's studies in *Le Courier Musical* (Paris), March 1, 15, May 1, December 15, 1902, January 15, February 15, 1903; article by M. de la Laurencie in *Le Courier Musical*, March 1, 1904; "Pelléas," by Henri Ghéon in *L'Ermitage*, Paris, July, 1902; "C. D.," by Louis Laloy in *La Revue Musical*, Paris, February 15, 1904.

DELIBES, CLÉMENT PHILIBERT LÉO

Born at Saint-Germain du Val (Sarthe), February 21, 1836; died at Paris, January 16, 1891. Pupil of Le Couppey, Bazin, Adam, Benoist at the Paris Conservatory; first prize for Solfège, 1850. Organist of St. Jean et St. Francois; accompanist at Théâtre Lyrique (1853), and at the Opéra, where he was second chorus master (1865-72); professor at the Conservatory; member of the Institute, 1884.

First stage work: "Deux Sous de Charbon" ("Folies Nouvelles," 1855), and then over a dozen operettas.

Operas: "Le Roi l'a dit," *op. c. 3 a. (1873)*; "Jean de Nivelle," *op. c. 3 a. (1880)*; "Lakmé," *op. c. 3 a. (1883)*; "Kassy," *op. c. 4 a. (1893)*. Ballets: "La Source," in coll. (*Opé.*, 1866); "Coppélia" (*Opé.*, 1870); "Sylvia" (*Opé.*, 1876); additions to other ballets. Stage music to "Le Roi s'amuse" (1882); "Ruy Blas" (1882); "Alger," *cant.* (1865); "La Mort d'Orphée," *lyr. sc. (1878)*. Masses, choruses, songs, etc. Author of "Notice sur Victor Massé" (1884).

See "Notice sur la vie et les œuvres de L. Delibes," by E. Guiraud (1892); *La Nouvelle Revue* (April 1, 1893).

DUPARC, HENRI

Born at Paris about 1847. Studied for the bar. Pupil of César Franck and a disciple of Wagner in the early seventies. Took part in the Franco-Prussian War. On account of ill-health retired from active life and made his home at Monein, in the Lower Pyrenees. His songs were long

MODERN FRENCH SONGS

known only in manuscript, for he shunned publicity.

"Feuilles d'automne," for piano (1869); 'cello sonata (1872, unpublished); orchestral suite (rehearsed in 1873 and judged impossible); waltzes for orchestra (1874); "Poème Nocturne," suite for orchestra (1874, but destroyed); piano suite; "Lenore," *sym. p.* (composed in 1874-75; performed 1877; and since revised).

Some of the earlier songs have been disavowed. Chief songs: "L'Invitation au Voyage" (1874, and since orchestrated); "Sérénade Florentine" (1876); "Le Manoir de Rosamonde" (1876); "Extase" (1877?); "Testament" (1877); "Phidylé" (1878; since orchestrated); "Lamento" (1879); "Au pays où se fait la guerre" (1877); "Élégie," Moore's poem on Robert Emmet (1878); "La Vague et la Cloche" (1874; orchestrated); Duet, "Fuite" (1873).

According to Georges Servières, the retirement of Du-parc grieved César Franck, who said that he, of all his pupils and of his generation, was the one best organized by nature for the creation of musical ideas; the one whose vigorous temperament and dramatic sentiment best suited the opera-house.

FAURÉ, GABRIEL URBAIN

Born at Pamiers (Ariège), May 13, 1845. Pupil of Dietsch and Saint-Saëns at the Ecole de Niedermeyer; first prize for piano and harmony in 1860, for composition in 1861. Organist at Rennes (1866-70). Served in Franco-Prussian War. Organist at various churches, choir master of the Madeleine (1877), then organist of the Madeleine, 1896. Professor of composition, counterpoint and fugue at the Conservatory, 1896. He won the Chartier prize for chamber music in 1885.

Stage works: "L'organiste," *op. c. 1 a.* (Salle Duprez, Paris, 1887); incidental music to Dumas' "Caligula" (1888); Haraucourt's "Shylock," after Shakespeare, (1889); Maeterlinck's "Pelléas et Mélisande" (London, 1898); "Prométhée" by Lorrain and Hérold (Béziers, 1900).

Orchestral: Suite d'orchestre, *op. 12* (1874); Symphony in D minor (1884-85); "Pavane" (1887); Suites from "Caligula," "Shylock," "Pelléas et Mélisande;" Concerto for violin and orchestra (1879).

Choral: "Les Djinns," ch. and orch. (1878); Requiem mass (1893); "La Naissance de Venus," *cant.* (1895); "Cantique" of Racine; "Madrigal."

Chamber music: violin sonata (1878); first piano quartet, *op. 15*; Berceuse for violin and piano, *op. 16*; Élégie for 'cello and piano, *op. 24*; Romance for violin and piano, *op. 28*; second piano quartet (1886).

Piano pieces: Impromptus, Barcarolles, Nocturnes, Ballade, Valses-caprices, etc.

Songs: "Le Papillon et la Fleur," "Mai," "Dans les ruines d'une abbaye," "Les Matelots" (1866-70). The greater number of melodies which form the first volume of his collected songs was composed from 1868 to

1878. The oldest songs in the second volume date back to about 1880. Dates of first or very early performances of distinguished songs: "Poème d'un Jour," "Nell," "Automne," "Les Berceaux," "Notre Amour" (1881); "Le Secret" (1883); "Aurore," "Fleur jetée," "Les Roses d'Ispahan" (1884); "Clair de Lune" (1888); "Au Cimetière" (1889); "Prison" and "Soir" were composed in 1896; "Arpège" and "Le Parfum impérissable" were sung in 1897; "Bonne Chanson" of Verlaine was published in 1894.

See H. Gauthier-Villars' preface to *La Musique de Chambre: Année 1898* (Paris: Pleyel, Wolff, Lyon and Co.); articles by Georges Servières in *Guide Musical* (December 23, 1894; September 15-22, 1895; January 23, 1898); H. Imbert's "Profils de Musiciens" (Paris, 1888).

FERRARI, GABRIELLE

Born at Paris. Pupil of Henry Ketten (piano), and Du-prato (composition). She appeared when she was twelve or fourteen years old as a virtuoso at Naples and Milan. Studied with Miceli, Le Borne, Dubois, Gounod, Or-chestral Suites, etc., piano pieces, songs. "Le Dernier Amour," *op. c.* (1895). See "La Femme Compositeur," by Eugène de Solenière (1895).

FONTENAILLES, H. DE

An amateur of title and of salon fame. Pupil of Massenet, it is said; now living in Paris.

FRANCK, CÉSAR AUGUSTE

Born at Liège, December 10, 1822; naturalized in 1873; died at Paris, November 8, 1890. Studied at the Liège Conservatory, and in 1837 entered the Paris Conservatory, where he studied the piano with Zimmermann, the organ with Benoist, composition with Leborne. First prizes: piano, 1838; counterpoint and fugue, 1840; organ, 1841; did not compete for prix de Rome. Organist of Sainte-Clotilde (1859-90); professor of the organ at the Paris Conservatory (1872-90); one of the founders of the Société Nationale, he succeeded Saint-Saëns as president of it. His life was the simple one of church organist and teacher.

Operas: "Hulda," 4 a. (*comp. 1879-85; perf. Monte Carlo, 1894; Nantes, 1899*); "Ghiselle," 4 a. (*comp. 1888-89; orchestration by de Bréville, Chausson, Rousseau, Coquard; perf. Monte Carlo, 1896*).

Oratorios: "Ruth," biblical eclogue (1846); "La Rédeemption," *sym. p.* (*comp. 1871-72; perf. 1873*); "Les Beatitudes" (*comp. 1870-80; fragments perf. at Paris in 1878, 1880, 1887; first perf. of the whole at Dijon in 1891; first in Paris, 1893*); "Rebecca," biblical scene (1881).

Orchestral: "Les Eolides," *sym. p.* (*comp. 1876; perf. 1877*); "Le Chasseur Maudit," *sym. p.* (*comp. 1883; perf. 1884*); "Les Djinns," *sym. p.* for piano and orchestra (*comp. 1884; perf. 1885*); Symphonic Variations for piano

and orchestra (*comp.* 1885; *perf.* 1886); "Psyché," *sym.* for chorus and orchestra (*comp.* 1887; *perf.* 1888); Symphony in D minor (1889); Imbert's "Portraits et Études" (Paris, 1894).

Chamber music: Four piano trios (1842–43); Andantino quietoso for violin and piano; piano quintet (1879–80); sonata for violin and piano (*comp.* 1886; *perf.* 1887); string quartet (*comp.* 1889; *perf.* 1890).

Piano: "Prélude, choral et fugue" (1884); "Prélude, aria et finale" (1889), and a few smaller pieces, some of them dated 1843–44.

Organ: Six grand pieces (1868, republished in 1879); three pieces (1878); three grand chorals (1889); "L'organiste," posthumous, a collection of fifty-nine pieces for harmonium (1892); about a dozen smaller pieces.

Church music: Mass for sop., ten. and bass, with *acc.* of organ, harp, 'cello (1861), with "Panis Angelicus"

(1872); nine motets (1864–65); five offertories; "Ave Maria," "Tantum Ergo;" "Christus factus est;" Psalm cl. for four voices and orchestra (1887).

Songs: Seven Melodies (1845–46); Two songs (1845, 1849); "Roses et Papillons" (1868?); "Le Mariage des roses" (1868?); "Lied" (1875); "Nocturne" (1884); "Les Cloches du Soir" (1888); "La Procession" (1888); Six choruses for two female voices (1887–88); "Premier sourire de Mai;" Chorus (three female voices); "Hymn" for four male voices (1888).

See A. Coquard's "C. Franck" (1891); "C. Franck," by Gustav Derepas (Paris, 1897); "L'œuvre lyrique de C. Franck," by Etienne Destranges (Paris, 1896); "L'Héroïsme de C. Franck" (Paris, 1900); G. Servières' "La Musique Francaise" (Paris, 1897); "C. Franck," by Ernest Chausson in *Le Passant*, Paris, March, 1887.

MODERN FRENCH SONGS
VOLUME I

To Mme. Conneau

1

HINDOO SONG

(CHANT HINDOU)

ARMAND OCAMPO

Translated by Arthur Westbrook

HERMANN BEMBERG

(1861 -)

Andante molto moderato

VOICE

PIANO

p dolce

Brah - ma, thou might - y
Brah - ma, Dieu des cro -

god, _____ Rul - er, in glo - ry seat - ed,
yants, _____ mai - tre des ci - tés sain - tes,

dolente

Dost thou not hear my sobs for - lorn?
N'en - tends - tu pas mes longs san - glots?

Læ.

*

Læ.

*

On thy stream's sa - cred banks
A ton fleu - ve sa - cré

*p**Læ.*

*

Læ.

*

My com - plaints I've re - peat - ed;
Je ré - pè - te mes plain - tes, To _____
Qu'il _____

Læ.

*

Læ.

*

Læ.

*

thee on its waves they'll be borne.
va te por - ter dans ses flots!

*dim.**col canto**p*

Più lento
p dolciss.

From me ^(she)
Il he has been ta - ken; Our dream of love is
(Elle) a quit - té ce mon - de, Mai - mant quand je l'ai -

Led.

*

Led.

*

cresc.
o'er;
mais,

I lin - ger here, for - sa - ken, I
Et ma peine est pro - fon - de, Je

Led.

*

Led.

*

rit.
grieve ev - er - more.
souffre à ja - mais!

più animato

(She) He left this world for -
Il a quit - té ce

Led.

col canto

Led.

*

Led.

*

cresc.
ev - er,
mon - de;

(She) He left this world for
Il a quit - té la

ev

-

er,

No

e,

Et

Led.

*

Led.

, dolente

more (her) his eyes shall I be - hold;
 moi, je ne vois plus ses yeux,

I shall not hear his voice; My pal - lid lips shall
 Je n'en - tends plus sa voix, Ma lè - vre re - froi -

nev - er Press (her) his ten - der lips, now so
 di - e N'a plus ses bai - sers a - mou -

cold. My joy in life is gone;
 reux; Il ne me res - te rien,

pianissimo

cresc.

Of his fer - vid ca - ress - es Nought _____ nought _____ re -
 De ses fol - les é - trein - tes, Rien, _____ rien, _____ Brah -

*Led. ** *Led. ** *Led.* *** *Led.* ***

lunga, molto rit.

mains now save my tears. On thy stream's sa-cred
 ma que mes san - glots! À ton fleu - ve sa -

col canto *molto rit.* *p* *Tempo I*

banks My com-plaints I've re - peat - ed; To
 cré Je ré - pè - te mes plain - tes, Qu'il

Led. *** *Led.* *** *Led.* *** *Led.* ***

molto rit.

thee on its waves they'll be borne.
 va te por - ter dans ses flots.

lento

col canto *Led.* *** *Led.* *** *Led.* ***

6 Più lento

*p molto legato**dolciss.*

From me he has been ta - ken; Our dream of love is
 (she) Il a quit - té ce mon - de, M'ai - mant quand je l'ai -
 (Elle)

*p molto legato**Lia*o'er;
mais,I lin - ger on, for - sa - ken; I
 Et ma peine est pro - fon - de,*dim.**Je**Lia**Lia**Lia**Lia****grieve
souffreev - er - more,
à ja - mais!ev - er - more,
à ja - mais,*col canto**col canto**Lia*****Lia**Lia*****pp*ev - er - more!
à ja - mais!*pp una corda**Lia*****Lia*

VILLANELLE

(Composed in 1834)

THÉOPHILE GAUTIER (1811-1872)
Translated by Isabella G. Parker

(Original Key, A)

HECTOR BERLIOZ (1803-1869)
Les Nuits d'été (*Summer Nights*)
Op. 7, N°1

Allegretto (♩ = 96) *dolce*

VOICE When shall come Spring's de-light-ful
 Quand vien - dra la sai - son nou -

PIANO *p sempre leggiero*

weath - er, When bleak Win - ter hath passed a - way,
vel - le, Quand au - ront dis - pa - ru les froids,

Then, my love, we will go to -
Tous les deux nous i - rons, ma

geth - er, Gath - 'ring lil - ies in wood - land gay.
bel - le, Pour cueil - lir le mu - guet aux bois.

Pearls ————— of dew from our foot - steps
 Sous ————— nos pieds é - gré - nant les

fling - ing, Trem - bling bright in the morn - ing ray,
 per - les Que l'on voit au ma - tin trem - bler,

Then will we hear the black-birds sing-ing,
 Nous i - rons é - cou - ter les mer - les,

Then will we hear the black-birds sing - ing All day!
 Nous i - rons é - cou - ter les mer - les Sif - fler.

*dolce*Spring is come,
Le prin - tempsO my love, so bright-ly;
est ve - nu, ma bel - le,*p*'Tis the month for all lov - ers
C'est le mois des a - mantsblest _____
ni: _____Bird - ling poised on his wing so light - ly,
Et l'oi - seau, sa - ti - nant son ai - le,Sing - eth songs by his down - y nest.
Dit des vers au re - bord du nid.

Oh, come! On moss-y bank re - pos - ing,
 Oh! Viens donc sur ce banc de mous - se

We will talk of our love to - day,
 Pour par - ler de nos beaux a - mours,

Thy gen-tle voice thy love dis - clos - ing,
 Et dis - moi de ta voix si dou - ce,
 Thy gen-tle
 Et dis - moi

poco rit. a tempo
 voice thy love dis - clos - ing Al - way!
 de ta voix si dou - ce: Tou - jours!

poco rit. *a tempo*

Far, a - way
Loin, bien loin

through the wood we'll wan-der, Fright the hare, hid-ing as we pass,
é - ga - rant nos cour-ses, Fai - sons fuir le la - pin ca - ché

Where the deer sees his ant - lers
Et le daim, au mi - roir des yon - der,
sour - ces

*senza accel.
(sans presser)*

Mir - rored fair in the spring's clear glass;
Ad - mi - rant songrand bois pen - ché; Then
Puis

a - lone in our syl - van pleas - ures, Fin - gers twin - ing, the
 chez nous, tout heu - reux, tout ai - ses, En pa - niers en - la -

while we roam, _____ Well from the
 çant nos doigts, _____ Re - ve - nons,

woods its fruit - y treas - ures, Well from the wood its fruit - y treas - ures Bring
 rap - por - tant des frai - ses, Re - ve - nons, rap - por - tant des frai - ses Des

poco f rit. a tempo

home.
 bois!

pp p

IN THE WOODS
(VIEILLE CHANSON)

13

CHARLES H. MILLEVOYE (1782-1816)
Translated by Isabella G. Parker

GEORGES BIZET
(1838-1875)

PIANO

Andantino (♩ = 80)

In the woods
Dans les bois

*am - o - rous Myr -
l'a - mou - reux Myr -*

til
til
Caught a lin - net sing - ing so clear - ly.
A - vait pris fau - vet - te le - gè - re.

*"Thou love - ly bird,
"Ai - ma - ble oi - seau"*
*fear thou no ill, For my true
lui di - sait - il: "Je te des -*

love will love thee dear - ly.
tine à ma ber - gè re -
And Pour in prix re -
du

turn for thee to - day
don que j'au - rai fait -
With kiss - es
Que de bai -

sweet she will re - pay.
sers, que de bai - sers! If my be - lov - ed
Si ma Lu - cet - te,

gave so de-mure - ly
si ma Lu - cet - te Two kiss - es for a bright bou -
Men don - ne deux pour un bou -

p

quiet She'll give me ten,
quiet J'en au - rai dix,

poco cresc.

she'll give me ten, ah!
j'en au - rai dix, ah!

Animato

p

poco cresc.

Animato

pp rall.

— She'll give me ten for thee most sure - ly.
— J'en au - rai dix pour la fau - vet - te."

colla voce pp

a tempo
p

p

But the bird - ling had left her
La fau - vet - te dans le val -

p

mate, — And his love - song she heard out - pour - ing. So a -
lon — A lais - sé son a - mi fi - dé - le. Et tant

bz

las, a - las, a - las, Myr - til saw too
fait, tant fait, tant fait que de sa pri -

late, His cap - tive far on swift wing soar - ing.
son El - le s'é - chappe à ti - re d'ai - le.

cresc. f dim.

"Ah," said the shep - herd in dis - may,
"Ah!" dit le ber - ger dé - so - lé

"A - dieu to kiss - es from my
"A - dieu les bai - sers de Lu -

treas - ure! All my de - light is flown a - way, With_ the
cet - te! Tout mon bon - heur s'est en - vo - lé, Sur_ les

pp

bird gone is all my pleasure!"
 ai - les de la fau - vet - te?
 The shep - herd sad - ly wan-dered
 Myr - til re - tour-ne au bois voi -

home, — With sor - row dark - ly brood-ing o'er
 sin — Pleu - rant la per - te qu'il a fai -

him. But see, Myr - til, what joy is come! In the
 te. Soit par ha - sard. Soit à des - sein, Dans le

path stands his love be - fore him! Then how lov-ing- ly his
 bois se trou-vait Lu - cet - te Et sen - si - ble à ce

faith - ful Lu - cette — Ad - van - ces to her shep - herd lonely — And smil - ing,
ga - ge de foi — El - le sor - tit de sa re - traite — En lui di -

appassionato e cresc.

says: — "Do not re - gret, — do not re - gret, Myr - til, — do not re -
sant: — "Con - so - le - toi, — Con - so - le - toi, Myr - til, — con - so - le -

appassionato e cresc.

pp rall.

gret, Ah! — For thou hast lost the lin - net on -
toi, ah! — Tu n'as per - du que la fau - vet -

cresc. *colla voce pp*

ly." te."

p a tempo *p*

PASTORAL

(PASTORALE)

19

English version by
Isabella G. Parker

(Original Key, F minor)

GEORGES BIZET
(1838-1875)

Andantino (♩ = 52)

VOICE

PIANO

Andantino (♩ = 52)

In Spring - time one day
Un jour de prin - temps

Through a gar-den most fair
Tout le long d'un ver - ger

Sang Co - lin this lay
Co - lin va chan - tant,

To be - guile his de - spair:
Pour ses maux sou - la - ger:

"Maid - en dear - est, maid-en dear - est,-
"Ma ber - gè - re, ma ber - gè - re,

A musical score for two voices and piano. The top staff shows a soprano part with lyrics 'tra la la la la la la la la, ___ Maid-en dear - est, maid-en dear - est, tra la la la la la la la la la, ___ Ma ber- gè - re, ma ber - gè - re,'. The bottom staff shows a basso continuo part with sustained notes and bass clef. The piano part is indicated by a treble clef and a bass clef, with a key signature of one sharp.

A musical score for 'La Vieille Chanson'. The top staff shows a vocal line with lyrics 'tra la la la la la la la la, — Tell me now, tell me now,' in English and French. The piano accompaniment is shown below, with a dynamic instruction 'poco sf' and the word 'suivez'.

rit.

a tempo

One fond kiss may I take?
prendre un tendre baiser.

Oh, grant me, thou dear - est maid - en,
Oh, lais - se - moi, ma ber - gè - re,

a tempo

rit. molto

grant me one ten - der kiss.
prendre un ten - dre bai - ser.

O thou maid - en
Ma ber - gè

molto rall.

dear, Give me, I pray thee, one ten -
re, lais - se - moi pren - - dre un ten -

suivez

p

a tempo

- der kiss? -
- dre bai - ser! -

p

The maid - en so
La belle à l'ins -

poco sf

dim.

p

bright tant

An-swered Co-lin with
Ré - pond à son ber -

this:-
ger.

"Will you, sing-ing light,
"Tu veux, en chan-tant,

Will you steal a fond kiss?
Un bai - ser dé - ro - ber?

No, Co - lin, no, Co - lin,
Non, Co - lin, non, Co - lin,

pianissimo

tra la la la la la la la la,
tra la la la la la la la la

No, Co - lin, no, Co - lin,
Non, Co - lin, non, Co - lin,

poco sf

tra la la la la la la la la;
tra la la la la la la la la

Would you then, while you sing,
Tu vou - drais, en chan - tant,

poco sf *suivez*

p rit.

a tempo

Steal a fond kiss from me?
Prendre un ten - dre' bai - ser?

No, no, no, no, Co - lin, take it not;
Non, non, non, non, Co - lin, ne le prends pas,

p

a tempo

pp

rit. molto

a tempo

con anima

I will give it to thee!
Je vais te le don - ner!

No, no, no, Co -
Non, non, non, Co -

suivez

a tempo

mf

Ped.

molto rall.

lin, no, take it not;
lin, ne le prends pas,

I will give it to
Je vais te le don -

pp

thee!''
ner!''

p

pp calando

Ped.

à Madame Rose Caron

PERFUME OF A FLOWER
 (PARFUM DE FLEUR)
 (POÈME DE CHINE)

ÉMILE BLÉMONT
 Translated by Isabella G. Parker

(Original Key, E minor)

CLAUDIUS BLANC
 (1854-1900)
Mélodies Orientales N° 3

Andantino

PIANO

Andantino

PIANO

mf *Led.* * p *Led.* *

Ev - 'ry day that
Cha - que beau jour

poco cresc.

pass - es light - ly Un - re - turn - ing is it flown.
qui s'é - cou - le Fuit pour ne plus re - ve - nir;

Love - ly Spring un - fold - eth bright - ly, Soon will the spring - time be
Le clair prin - temps se dé - rou - le, Le prin - temps pur va fi -

gone. ————— I dream — my dream is
 nir. ————— Je rê - ve; — ma rê - ve —
Læ. * *Læ.*

past, ————— Lost in a meas - ure - less gloom,
 ri - e Est un a - bi - me sans fond,
 * * * * *

Where vi-sions too bright to last Find with dy - ing flow'rs a
 Où la vi - si - on fleu - rie Et la fleur qui meurt — s'en
 * * * * *

tomb. ————— "Ev - 'ry de - light, — ev - 'ry dawn - - ing Pass-
 vont ————— Tou - te can - deur toute au - ro - - re, Passe
 * * * * *

Læ. * *Læ.* * *Læ.* * *Læ.*

eth and fad - eth for naught," — Thus un - - to the
 et s'é - teint sans mo - tif!" — Voi - là ce - qu'à

air of morn - ing Spoke a bird its plain - tive thought.
 l'air so - no - re Con - fie un oi - seau plain - tif.

This sweet flow'r how fresh - ly bloom - ing!
 La fleur Jo, comme elle est frai - che!

That sweet flow'r what jew - el fine!
 La fleur Lan, quel fin joy - au! To the form - er
 Puis la fleur Lan

blight is com - ing, Dark - ness veils the gem di - vine.
 se des - sè - che, L'ombre em - por - te la fleur Jo.

The flow'r di - vine Win - ter call - eth That fra - grance so
 Elle est di - vine et suc - com - be La fleur au par -

sweet hath shed! — Now it droop - eth, now it fall - eth;
 fum sub - til! — La fleur pen - che, la fleur tom - be;

Where is its sweet per - fume fled?
 Mais son par - fum où va - til?

à Madame Michel-Pérès

A FLOWER MESSAGE

(FLEUR MESSAGÈRE)

HENRI PASSERIEU
Translated by Isabella G. Parker

JULES BOUVAL
(1867 -)

Molto lento (*Très lent*)

*con grand' express.
(avec un grand sentiment)*

p

VOICE I press on this flow - 'ret a
 J'ai mis sur cette fleur un bai -

PIANO *f* *p*

c

*fond kiss of rap - ture, For you whom I give wor - ship all
ser plein d'i - vres - se, Pour vous qui m'a - vez pris tout mon*

*i - dols a - bove, — Tell me, are you so wise that ca -
coeur en un jour. — Puis-siez - vous de - vi - ner la dis -*

cresc.

cresc.

ress to re - cap - ture, That pre - cious, ar - dent kiss of love? —
crè - te ca - res - se De cet ar - dent bai - ser d'a - mour! —

I've
J'ai

whis - pered all my love to the flow'r light - ly bend - ing, The
ra - con - té tout bas à la fleur pal - pi - tan - te La

joy and grief that come thro' my lov - ing of you. — Can you
joie et les dou - leurs qui me vien - nent de vous — Puis - siez-

find in the per - fume trem-blung-ly as-cend - ing These a -
 vous re-trou-ver dans son o-deur trou-blant te Ces a -

vow - als ten - der and true?
 veux sin - cè - res et fous!

a tempo *con abban-*
(avec ivresse)

rit. *dim.* *a tempo* *At*
En -

pp

dono

last with - in . this flow'r I place my heart's best treas - ure, In
 fin dans cet - te fleur j'ai mis tou - te mon â - me, Com -
 L.H.

lan-gage of the flow'r's that my whole heart re-veres, And I let
 me si je croy - ais au lan - ga - ge des fleurs, Et j'ai lais -

fall with - in in full and burn - ing meas - ure,
 sé tom - ber, bru - lants com - me la flam - me,

In - - to its chal - ice _____
 Dans son ca - li - ce, _____

all _____ my tears!
 tous _____ mes pleurs!

à Mlle Clémie Segond

THE CLOUDS

(LES NUAGES)

ALEXANDER DUMAS, Père (1803-1870)

From the Russian of Lermontoff

Translated by Isabella G. Parker

JULES BOUVAL

(1867-)

Lento

PIANO

YE CLOUD LETS, *wan - d'ring free*

NU - A GES *qui vo - guant*

'NEATH A SKY VAST AND LONE *ly* **UN - DER**
Sous le ciel so - li - tai *re* **Sous les**

BLUE PLAINS A - BOVE *thus sail - ing si - lent - ly,*
step - pes da zur *pas - sez si - len - ci - eux,*

As I on earth, who wan-der, a sad ex - ile
 Ain - si que moi, qui suis un pros-crit de la

on ter - - - - ly, Tell me, ex - illes from
 - re É - tes - vous le pros -

heaven crit are ye?
 crit des ciel? *tre corde*

*f molto express.
 (très expressif)*

poco animato
(un peu animé)

Who drives you from the North?
Qui vous chas - sa du Nord?

Toward the South who is lead - - ing? _____ Is it a loft - y
Vers le Sud qui vous mè - - ne? _____ Est - ce l'or - gueil d'un

pride, or the wrath of a King? _____ Or
Dieu? La co - lè re d'un Roi? _____ Cou-

guilt - y of a crime, grief's path - way are ye
pa - bles, d'un for - fait su - bis - sez - vous la

tread - - - ing, mar - tyrs pain ____ are ye
 pei - - ne È - tes - vous ____ mar - tyrs

suf - fer - ing?
 com - me - moi?

a tempo

No! for ye from the field one day
Non! vous ê - tes par - tis un jour

a tempo

light- ly de-part. - ed, Your snow - y wings un -
de la prai - ri - e Ou - vrant votre aî - le

fold - ing in air . re - joic - ing - ly, And
blan - che à l'é - le - ment sub - til, Et

free in hand from na - - - tive land can - not be part - -
li - bres dans les cieux, n'ay - ant pas de pa - tri - -

cresc.

ed, Ah! ex - iles ye can - not be,
e, Ah! Vous n'a - vez pas d'ex - il,

a tempo

ex - iles ye can - not be so
Vous n'a - vez pas non plus d'ex -

f string.

free! *il!* *so* *d'ex*

morendo rit. *ppp*

à Madame E. Colonne

THE FERRET
 (LE FURET DU BOIS JOLI)

(Original Key, A)

JEAN BÉNÉDICT
Translated by Alexander Blaess

PIERRE DE BRÉVILLE
 (1861 -)

Allegro

VOICE PIANO

giojoso
(gai)

The fer-ret runs, dam-sels fair, Nim-ble -
Il court, il court le fu - ret, Le fu -

leggiero
(très léger)

foot-ed to his lair. The fer-ret runs, dam-sels fair.
ret du bois, mes dames, Il court, il court le fu-ret.

a tempo

Lure him not sly-ly in the snare _____ Of your sweet -
Gar - dez - vous de le prendre aux rêts _____ De vos char -

a tempo

ness. Fren-zied bites will come to your
mes; En se dè - bat tant; il pour -

poco rit. *p* *a tempo*

share. He knows no meek - ness!
rait Vous mor-dre aux lar mes!

poco rit. *p* *sforzando* *a tempo*

p

But shift - ing pleas - ure gives the rogue, _____
Quand le bon - heur qu'il donne est vain, _____

*poco marcato
(un peu marqué).*

cresc.

De - serv - eth not such flat - tring vogue. Leave him, fair
Pour - quoi son - ger à ce vi - lain? *Lais - sez - le*

cresc.

rall.

ones, to for - ests lone - some, To sol - i - tude and dark - ness
fuir par - mi les ver - tes Fo - rets ob - scu - res et dé -

rall.

molto express.
(très expressif)

Moderato

dole - some.
ser - tes.

Hot
On

mf

dim.

pp

tears fall, when oft our ea - ger hands _____
pleu - *re*, *on* *pleu - re* *tant par* - *fois* _____

espress.

— Will grasp a web of gold-en vi - - sion;
— *D'a - voir tou - ché du doigt son rē* - - ve

espress. e dolce

espress.

poco rall.

Love then laughs in — grim de - ri - - sion At
Le bon - heur en cha - grin s'a - chè - - ve, Hé -

poco

poco rall.

sfz

WERE I GARDENER
(SI J'ÉTAIS JARDINIER)

ROGER MILES
Translated by Isabella G. Parker

CÉCILE CHAMINADE
(1861 -)

Allegretto (♩ = 96)

PIANO

molto sostenuto

* Pd.

Were I gar-d'ner of the sky, Stars for thee I'd cull gleaming bright- ly!
Si j'é-tais jar-di-nier des cieux Je te cueil-le-rais des é-toi-les!

Jew-els fair should de-light thine eye, Were I gar-d'ner of the sky!
Quels joy-aux ra-vi-raient tes yeux Si j'é-tais jar-di-nier des cieux!

rit.

rit.

a tempo

When the pale shad-ows veil thee night-ly,
Dans la nuit pâ - le sous ses voi - les Thou should'st beam in glo - ry on
Ton é - clat se - rait ra - di -

a tempo

high.
eux. Were I gar - d'ner of the sky, Stars for thee I'd
Si j'é - tais jar - di - nier des cieux, *Je te cueil - le -*

p

cull, gleam-ing bright - ly!
rais des é - toi - les!

p

Led. *

Led.

Or if gar - d'ner of Love I were,
Si j'é - tais jar - di - nier d'a - mour

With ca - ress - es I ____ would de -
Je te cueil - le - rais des ca -

light thee,
res - ses,

All the day would I feast thee, dear,
Je te fê - te - rais tout le jour

If the gar - d'ner of
Si j'é - tais jar - di -

rit.
Love I were!
nier d'a - mour!

a tempo
Flow'r's with voice - less charm should in - vite thee
En - leurs i - né - di - tes ten - dres - ses

And in low-ly hom-age ap - pear.
Mes bou - quets te fe - raient la cour.

If the gar - d'ner of Love I were,
Si j'é - tais jar - di - nier d'a - mour

With ca - res - es I would de - light — thee!
Je te cueil - le - rais des ca - res - ses!

My gar-den hath no flow'r but song;
Mais mon jar - din n'est que chan - sons,

To thee a - lone that flow'r is giv - en.
Et tu peux y cueil - lir toi - mê - me,

The birds with - in the thick - et throng,
Dieu pour les nids fit les buis - sons

My gar-den hath no flow'r but song.
Et mon jar - din n'est que chan - sons.

Come thou, oh, come to
Viens - là rê - ver si

A musical score page featuring two staves. The top staff is for voice and piano, with lyrics in French: "me at e - ven, Rap - ture deep my heart shall ton cœur m'ai - me Et mon cœur au ra des fris -". The bottom staff is for piano, showing harmonic progression. Measure 11 ends with a forte dynamic (f) and measure 12 begins with a piano dynamic (p). The vocal line includes slurs and grace notes.

rit. *p a tempo* *(3)* *cresc.* *(3)*
 thrill. My gar-den hath no flow'r but song, And to thee a -
 sons. > Mais mon jar - din n'est que chan-songs, Et tu peux —
rit. *p a tempo* *cresc.*

rit. *p* *a tempo*
 lone that flow'r is giv - en!
 y cueil - lis - me!
rit. *p* *a tempo* *f*

à Mlle. Marie Veyssier

IF THOU SHOULDST TELL ME

(TU ME DIRAIS)

(Published in 1880)

ROSEMONDE GÉRARD
Translated by Isabella G. Parker

(Original Key, A \flat)

CÉCILE CHAMINADE
(1861 -)

Animato

VOICE dolce

If thou shouldst tell me one may hear the
Tu me dirais que l'on en tend le

sigh-ing Of but-ter - fly in flow-er breathing light, And that they
souf-fle, Qu'a sein des fleurs ex-hale un pa-pil lon, Et que l'on

found it, the glass slip-per ly - ing, That Cin-der - el - la had dropt at mid -
a re - trou - vé la 'pan - tou - fle Qu'en s'en fuy - ant lais - sa choir Cen-dril -

rit. *pp*

a tempo

night. If thou shouldst tell me all my verse is pros - y — 'Tis safe with
lon, Tu me di - rais que ces vers sont en pro - se, Et qu'u-ne

rit.

a tempo dolce

wom - an a se - cret-to leave — That lil - ies speak, and that the blue is
femme a gar - dé des se - crets, Que le lys parle et que l'a - zur est

mf

dim. *poco rit.*

ppp

a tempo

ros - y, So fool-ish I, my love, I should be - lieve. If thou shouldst
ro - se, Vois ma fo - lie, a - mi, je te croi - rais. Tu me di -

ppp

a tempo

p

dolce

tell me ev - 'ry star is spar-kling With beams the glow-worm lends to make it
rais que l'as - tre qui scin - til - le, Au ver lui - sant doit son é - clat joy -

p

bright, — And that the night doth pin her man-tle dark - ling Like jew - el
eux, — Et que la nuit ac-croche à sa man - til - le, Comme un bi -

rit.

fair with the sun's ra-diant light, If thou should'st
jou le so - leil ra - di - eux; Tu me di

poco rit. e dim.

a tempo

mf

tell me no red fruit is grow-ing, The moss-y nooks of the wood but de -
rais qu'il n'est plus u - ne frai - se Dans les re - coins tout mous-sus des fo -

dolce a tempo

ceive — That light-er than the light-est feath-er blow - ing My grief doth
rêts, Et qu'u-ne plu - me de ben-ga - li pè - se Plus qu'un cha -

dolce

poco rit. *mf* *più animato appassionato*
 weigh; thy word I should be - lieve. While thee I hear, all my doubts thou dis-
 grin au coeur, je te croi - rais. En t'é - cou - tant tous mes dou - tes d'eux
p poco rit. *più animato*
cresc. *f*
 prov - est; Sud - den they fall, de - stroyed; if thou should'st
 mê - mes Tom - bent sou-dain, vain - cus... tu me di -
cresc.
pp rit. *a tempo*
 tell _____ That hap - pi - ness is mine, that me thou
 rais _____ Que le bon - heur ex - iste et que tu
f *p a tempo*
poco rit. dolce
 lov - est, So fool - ish I, I should be - lieve thee well.
 mai - mes, Vois ma fo - lie, a - mi, je te croi - rais!
poco rit. dolce *L.H.*
Without taking breath

Without taking breath
(sans respirer)

à Mademoiselle Fanny Lépine
THE DEAD
(LES MORTS)

CHANSONS DE MIARKA

JEAN RICHEPIN (1849 -)
Translated by Isabella G. Parker

(Published in 1889)
Original Key, C \sharp minor)

ERNEST CHAUSSON, Op. 17, N^o 1
(1855-1899)

Lento

VOICE PIANO

Do not think that the
Ne crois pas que les

dead are dead! Long as souls shall liv-ing re-main the
mortsoient morts! Tant qu'il y au-ra des vi-vants les

dead shall live, the dead shall live.
mortsvi-vront. les morts vi-vront.

When at eve the bright sun is set,
Lors - que le so - leil s'est cou - ché,

You have but your eye-lids to close
Tu n'as qu'à fer - mer tes deux yeux

When he is ris - en, bright once more.
Pour qu'il s'y lè - ve, ral - lu - mé.

The bird flies on-ward,
Loi - seu s'en - vo - le,

The bird is gone; —
L'oï - seu s'en va; —

Yet while he is
Mais pen - dant qu'il

hov - 'ring on high,
pla - ne là - haut,

His shad - ow on the earth re - main -
Son om - bre res - te sur la ter -

- . - eth The breath that on my lips thou leav-est, From thy
 - . - re. Le souf - fle que tu m'as fait boi - re Sur tes

own lips, — in go-ing forth, — It is my own, —
 lè - vres, — en f'en al - lant, — Il est en moi, —

It is — my own. — An -
 Il est — en moi. — Un

oth - er it to thee hath given, in go - ing forth.
 au - tre te l'a - vait don - né en s'en al - lant,

cresc.

In go-ing forth I will give it then to an - oth - er.
En m'en al - lant, je le don - ne - rai à un au - tre.

cresc.

From lip to lip ____ it pass-eth on;
De bouche en bouche ____ il a pas - sé;

From lip to
De bouche en

lip ____ 'Twill pass a - long.
bouche____ il pas - se - ra.

*And thus _____ can
 Ain - si _____ ja -*

ne'er, _____ can ne'er be lost.
mais _____ ne se per - dra.

p

COULD I FORGET?

(QUE JE T'OUBLIE?)

LÉO MARCEL

Translated by Isabella G. Parker

HEDWIGE CHRÉTIEN

(1859 -)

PIANO

Allegretto con spirito

PIANO

dolce

Canst thou be - lieve I could for - get
Com - ment veux - tu que je t'ou - bli - - e

Since thy sweet lips my own have met, One hap - py day in lov - ing
Quand sur ta lé - vre si jo - li - e Je pris l'au - tre jour un bai -

rit.

a tempo

kiss?
ser?
a tempo

I am en-rap-tured with it yet,
J'ai de la joie à m'en gri - ser,

cresc. ed animato

cresc.

I am en - rap-tured with it yet:
J'ai de la joie à m'en gri - ser,

a piacere

Canst thou be - lieve I could for - get?
Com - ment veux - tu que je t'ou - bli - - e?

colla voce *pp* *mf* *L.H.*

rit. *a tempo*

Canst thou be - lieve I could for - get?
Com - ment veux - tu que je t'ou - bli - - e?

leggiero *pp* *mf*

sforz. *rit.*

When on my knees I pray thee yet? With words of long - ing let me
Quand à ge - noux je te sup - pli - e, Ba - vard. in - qui - et, a - mou -

p *rit.*

L.H. *

a tempo

woo.
reux?
a tempo

p

One kiss thou gav - est- give me
A - près un bai - ser j'en veux

mf

cresc. ed animato

two!
deux!

mf

One kiss thou gav - est- give me
A - près un bai - ser j'en veux

cresc.

Ld. *

f

a piacere

two!
deux!

Canst thou be-lieve I could for - get?
Com - ment veux - tu que je t'ou - bli -

colla voce

p

Ld. *una corda* *

Ld. *

meno mosso

mf teneramente

Canst thou be-lieve
Com - ment veux - tu

pp

I could for - get?
que je t'ou - bli -

e!

animato

mf

p

pp

animato

Ld. *

Ld. *

Ld. *

Ld. *

Ld. *

When in such bliss our hearts are met, In one blest mo - ment life is
e, Quand tout ce bon - heur qui nous li - e, Rem - plit ma vie en un mo -

spent.
ment?

largamente *a piacere*
Those hours of love's su - preme con -
Les heu - res qu'on passe en ai -

tent, Those hours of love's su - preme con - tent, Wouldst thou, dear love, those hours for -
mant, Les heu - res qu'on passe en ai - mant, Com - ment veux - tu qu'on les ou -

get?
bli - e?

à Monsieur Vaucorbeil

*) HAI LULI

XAVIER DE MAISTRE (1764-1852)
 (Extrait des "Prisonniers du Caucase")
Translated by Alexander Blaess

ARTHUR COQUARD
 (1846-)

PIANO

Adagio. ($\text{♩} = 132$)

The musical score consists of four staves. The top staff is for the piano, marked 'PIANO'. It features two treble clef staves in G major, with dynamics 'p' and 'sf'. The second staff is for the piano, marked 'PIANO', with a bass clef staff in G major, dynamic 'mf', and a tempo marking 'a tempo'. The third staff is for the voice, marked 'pp', with lyrics in English and French. The fourth staff is for the piano, marked 'pp', with a bass clef staff in G major.

Andante

a tempo

pp

I am gloom - y. I fret and wor - ry, I can - not
 Je suis tris - te, je m'in - qui - e - te, Je ne sais

molto dolce
(très doux)

think which way to turn! My dear - est love_ was here_ to
 plus que de - ve - nir! Mon bon a - mi_ de - vait_ ve -

pp

*Pronounce, "Hah-ee-lu-lee."

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be-nir And I a - wait him sad and lone - ly.
Et je l'at - tends i - ci seu - let - te.

Ha - i - lu - li!
Ha - i - lu - li!

Ha - i - lu - li!
Ha - i - lu - li!

Ha - i - lu - li!
Ha - i - lu - li!

How dis - mal 'tis with - out my love.
Ah! qu'il fait tris-te, sans mon a - mi.

Tempo I (Andante)

pp

Oh! I lan-guish in mad ex - pec - ta - tion, While he
Hé - las! je lan-guis dans l'at - ten - te, Et l'in -

mf

dal - lies in wan - ton whim! May - hap - he has bro - ken my
grat se plait loin de moi! Peut - ê - tre il me man - que de

con forza
(avec force)

faith And wooes an - oth - er, fair - er sweet - heart!
foi. Au - près d'u - ne nou - velle a - man - tel

poco più mosso
ppp (*un peu plus vite*)

Ha - i - lu - li!
Ha - i - lu - li!

Ha - i - lu - li!
Ha - i - lu - li!

Ha - i - lu - li!
Ha - i - lu - li!

f

rall. 2

Have I lost for ev - er my dear - est love?
Au - rais je per - du, per - du mon a - mi?

rall.

con tutta forza largamente
(avec toute la force et largement)

If it be
Ah! s'il est

true, if't be true that he is fick - le, Should he some
vrai, s'il est vrai qu'il soit vo - la ge, S'il doit un

colla voce
(suivez)

stringendo

(pressez)

day cast me from him, The whole vil - lage in flames will
 jour m'a - ban - don - ner, Le vil - la - ge n'a qu'a brû -

stringendo

(pressez)

per - ish, I to - geth - er with all the vil - lage!
 ler Et moi - même a - vec le vil - la - ge!

sempre ff

Ha - i - lu - li!
 Ha - i - lu - li!

Ha - i - lu - li!
 Ha - i - lu - li!

Ha - i - lu - li!
 Ha - i - lu - li!

How could I live - with - out my love.
 A quoi bon vi - vre sans a - mi.

L.H.

*rit.**Rit.*

THE BELLS

(LES CLOCHEs)

65

PAUL BOURGET (1852-
Translated by Isabella G Parker

(Original Key)

CLAUDE-ACHILLE DEBUSSY
(1862-1918)

A

Andantino quasi Allegretto

Piano part: Dynamics include *p e leggiero*. The vocal line begins with "The leaves on the".

Vocal lyrics: "green boughs gently are swing-ing, O-p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,"

meno cresc.

The bells with their mu - sic air - i - ly ring - ing, Neath the smil-ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -

Bsky.
ment.Slow - ly breath - ing like an an - them of
Ryth - mique et fer - vent comme une an - ti -*rit.**a tempo*

(10)

warn - ing, A - far through the air, Bring - ing mem - 'ry
en - ne, Ce loin - tain ap - pel Me re - mé - mo -

(15)

sweet of lil - ies a - dorn - ing rit. e dim.
*rait la blan - cheur chré - tien ne Ho - ly al - tar
 Des fleurs de l'au -*

(rit. e dim.)

fair. tel. poco meno mosso (peu plus lent)
 (20)

dolce ed espress. (doux et expressif)

Those bells tell of hap - py years now o'er -
Ces clo - ches par - laient d'heu - reu - ses an -

(25)

shad
né - - - - - ed
es. And with sol - emn
Et dans le grand

V

tone. Once more they re - fresh the leaves that are
bois Sem blaient re - ver - dir les feuil - les fa -

(30) cresc.

rit.

fad - - - - - ed, The years that are
né - - - - es Des jours d'au - tre -

rit.

gone.
fois.
a tempo

R.H. *L.H.* *R.H.* *L.H.*

pp *R.H.* *L.H.* *R.H.* *L.H.* *ppp*

(40)

THE TEARS FALL IN MY SOUL
(IL PLEURE DANS MON CŒUR)

(ARIETTE N°2)

(Composed about 1889)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

(Original Key, G \sharp minor)

ACHILLE CLAUDE DEBUSSY
(1862 -)

PIANO Allegro non tanto

pp una corda

*poco marcato
(un peu en dehors)*

*con tristezza
(triste et monotone)*

The tears fall in my soul
Il pleu - re dans mon

soul coeur As the rain on the town.
Comme il pleut sur la vil

Where fore creeps this deep
Quelle est cet te lan -

dole
 gueur Up - - - on - - - my
 Qui pé - - - nè - - -

p
b
p

weep - ing soul?
 tre mon cœur?

p

pp

Oh! the soft sound of rain,
 Ô bruit doux de la plui
 sempre pianissimo

pp
pp

e Drip - ping on street and roof!
Par terre et sur les toits!

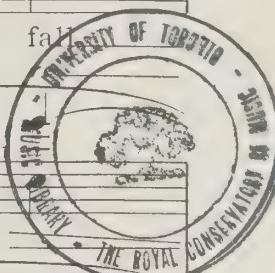
f

When my heart is in pain,
Pour un cœur qui s'en nui

p

Oh, the song of the
Ó le bruit de la

pp



rain! pluie!

Oft It tears pleu -

fall

— with - out cause

sans rai - son

In my
Dans ce

soul
coeur

sick
qui

with
s'é -

sor - - -
coeu - - -

Moderato *p ad lib.*

- - - row.
- - - re.

Yet!
Quoi!

no sus - pi - cion
nul - le tra - hi -

gnaws.
son?

My grief
Ce deuil

is with-out
est sans rai -

cause.
son.

*accel. poco a poco a Tempo I
(revenez au premier mouvement)*

Tempo I

I muse in bit - ter pain,
C'est bien la pi - re pei - ne Ask - ing
De ne

won - d'ring - ly why, Free from love and hate's
sa - voir pour quoi, Sans a - mour et sans

molto rall.

mad - ness,
hai - ne,

Still my soul knows such
Mon coeur a tant de

*p**pp**p molto rall.**p**a tempo*

sad -

pei -

ness.

ne.

*R.H.**L.H.**pp a tempo*

per - den - do - si

*poco rit.**a tempo e morendo**ppp L.H.**pp*

EVENING HARMONY

(HARMONIE DU SOIR)

(Composed in 1889-1890)

(Original Key, B)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY

(1862-)

Andante, tempo rubato

VOICE

PIANO

Be - hold,
Voi - ci
the time is
ve - nir les

come when on stem swing - ing bright - ly Ev -'ry flow'r like a
temps où vi - brant sur sa ti - ge cha - que fleur s'é - va -

dolce
(doux)

cen - ser sheds its fragrance rare; When sound and per - fume
pore ain - si qu'un en - cen - soir; Les sons et les par -

poco animando
(animez un peu)

min-gle in the eve-ning air;
fums tour - nent dans l'air du soir;

In a lan-guorous
Val - se mē - lan - co -

poco animando
(animez un peu) *pp*

waltz to - geth - er sway - ing
lique et lan - gou - reux ver - - -
light - - ly.
p

p molto dim.

a tempo

Ev - 'ry flow'r like a cen - ser breathes its fra - grance
Cha - que fleur sé - va - pore ain - si qu'un en - cen -

pp a tempo

*animando poco a poco*rare;
soir;Trem - bles the vi - o - lin like a
Le vi - o - lon fré - mit comme unheart that is break - ing.
coeur qu'on af - fli - ge;In Val - se lan-guor - ous
In Val - se mé - lan - co -waltz its sad-ness is a - wak - ing.
lique et lan - gou - reux ver - ti - ge!The
Le

tranquillo

molto dim.

sky ciel is sad and est triste et grand beau like comme a un great grand al - tar - there. *grand repô - soir.*

Tempo animando ma non troppo

Trem-bles the vi - o - lin like a heart — that is break - ing:
Le vi - o - lon fré mit comme un cœur — qu'on af - fli - ge,

poco rit. espress.

Heart most ten - der that hates the dark - ness of de -
Un cœur ten - dre, qui haït le né - ant vaste et

p poco rit. dim.

tranquillo *p*

spair!
noir!

The sky is sad and grand like a great altar
Le ciel est triste et beau comme un grand re-po-

p dim.

sempre pp

molto calmato

there
soir:

Bathed in blood is the
Le soleil s'est noy-

molto calmato
sfp

pp

sun in its blood dark-ly flow-ing.
è dans son sang qui se fi - ge.

p

pp

*Tempo animato
p express.*

Heart most ten - der that hates the dark-ness to be -
Un cœur ten - dre, qui hait le né - ant vaste et

sempre p

poco a poco string.

hold. From the past so bright and glad one
noir, *Du pas - si* *luc - mi - neux* *re* -

cresc.

ray of light be - stow - ing.
cueil *le tout res - ti - ge.*

calmato

mf

p rit. molto dim.

calmato

più p

Bathed in blood is the sun in its blood darkly flowing,
Le soleil s'est noyé dans son sang qui se fige.

Thy mem'ry shines in my heart like cas - ket of gold.
Ton souve - nir en moi luit comme un os - ten - soir!

molto rit.
(très retenu)

lento arpeggio
(lentement arpége)

THE DEATH OF LOVERS
(LA MORT DES AMANTS)

81

(Published in 1890)

CHARLES BAUDELAIRE (1821-1867)
Translated by Isabella G. Parker

(Original Key, G \flat)

ACHILLE CLAUDE DEBUSSY
(1862-)

Andante

VOICE PIANO

Round our
Nous au -

beds shall sweet - est o - dors be breath - ing, On couch - es so
rons des lits pleins d'o - deurs lé - gè - res, Des di - vans pro -

deep fonds calm - ly com - me we des shall tom - lie,
fonds com - me we des shall tom - lie,

And ex - ot - ic flowers be o - ver us wreath - ing,
Et d'é - tran - ges fleurs sur des é - ta - gè - res,

molto dim.

Un - fold - ing for us 'neath a fair - er sky.
 É - clo - ses pour nous sous des cieux plus beaux.

Em-ploy - ing at will all our life yet glow - ing, Our two hearts like blazing
 U - sant à l'en - vi leurs cha - leurs der - niè - res, Nos deux coeurs se - ront deux

R.H.

torch - es shall shine, Re - flect - ing the light we two are be - stow - ing
 vas - tes flam - beaux, Qui ré - flé - chi - ront leurs dou - bles lu - miè - res

On our spir - its twain like mir - rors di - vine.
 Dans nos deux es - prits ces mi - roirs ju - meaux.

p

Some eve shall the rose and the mystic blue To a
Un soir fait de rose et de bleu mystique, Nous é-

pp

cresc.

sin - gle flash be u - nit - ed too. Like a sob of
chan - ge - rons un é - clair u - ni - que Comme un long san -

p

molto dim.

long and of fond fare - well.
glot tout char - gé d'a - dieu.

poco rit.

molto dim.

più p pp

un poco più mosso
sempre pp

R.H.

p

Then an
Et plus

R.H.

an - gel bright, — shall un - fold the por - tal. And
 tard un an - ge, en - tr'ou-vrant les por - tes, Vien -
 b. b.
poco a poco cresc.
 come to re - store with faith and with joy
 dra ra - ni - mer, fi - dèle et joy - eux,
 L.H.
poco a poco cresc.
molto express.
 Those cloud - ed mir - rors, kin - dling flames im - mor -
 Les mi - roirs ter - nis et les flam - mes mor -
 8
mp
mp
p
p
 tal.
 tes.
morendo e rit.
più p
pp R.H.
pp R.H.
pp R.H.
ppp R.H.

ROMANCE

(Composed in 1880)

PAUL BOURGET (1852-)
Translated by Isabella G. Parker

(Original Key, D)

ACHILLE CLAUDE DEBUSSY
(1862-)

Moderato

VOICE

PIANO

Soul of light-est breath, soft - ly
L'âme é - va - po - rée et souf -

sail - ing, Soul so gen - tle, — perfume ex - hal - ing Of lil - y fair,
fran - te, L'a - me dou - ce, — l'âme o - do - ran - te Des lis di - vins —

— the pre - cious dower Of thy dear thought, a gar - den gay,-
que j'ai cueil - lis Dans le jar - din de ta pen - sée,

mf dim.

Ah, whith - er is it borne a - way,
Où donc les vents l'ont - ils chas - sée,

This soul so di-vine of a
Cette âme a - do - ra - ble des

Meno mosso (*tempo rubato*)
pp

flower?
lis?

Is it the per-fume that re-main - eth,
N'est - il plus un par - fum qui res - te

That heav'n-ly sweet-ness yet re - tain - eth Of days when thou my heart didst
De la su - a - vi - té cé - les - te Des jours où tu m'en - ve - lop -

p

hold, As in ce - les - tial in - fluence ly - ing,
pays D'u - ne va - peur sur - na - tu - rel - le

Tempo I

mf

Of ros-y hope, of love un - dy - ing, Of su-preme de -
Fai - te d'es-poir, *d'a-mour fi - dé - le,* *De bé - a - ti -*

mf

p

cresc.

Ritenuto

dim.

p

light, peace un - told?
tude et de paix?

dim.

p

pp

THE SHADOW OF TREES
(L'OMBRE DES ARBRES)

ARIETTE N°3

(Original Key, C \sharp)

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toutefois il a peur de se noyer.*

PAUL VERLAINE (1844-1896)

Translated by Isabella G. Parker

The nightingale, that, high up in the branches, sees his image reflected, believes he has fallen into the river. He is at the top of an oak, yet fears lest he should drown.*

ACHILLE CLAUDE DEBUSSY
(1862 -)

Lento e dolente
(Lento et triste)

VOICE

PIANO

The shade of trees which o'er the ar-bres dans la ri-

riv-er are bend-ing Dies like a va-por as - cend-ing, The vière em-bru-mé - e, Meurt com-me de la fu - mé - e, Tan -

while a-loft in air on the branch-es re-main - ing, The doves are dis qu'en l'air, par - mi les ra-mu - res ré - el - les Se plai - gnent

*Cyrano de Bergerac

pp *3*

soft - ly com-plain - ing.
les tour-te - rel - les.

p

Then why, O lone-ly
Com - bien, ô vo - ya -

pp

wan - d'rer, view - ing this land-scape fad - ed, Is thy -
geur, ce pa - y - sa - ge blê - me Te mi -

cresc.

un poco stringendo

brow with sor - row shad - - - - ed?
ra blê - me toi - mē - - - me.

p

un poco stringendo

a tempo

Why must ev'-ry de - light from the for-est be part - ed, And mourn thy
Et que tou - tes pleu - raient dans les hau - tes feuil - lé - es, Tes es - pé -

molto rall.

fond hopes de - part - ed! de - part - ed!
ran - ces noy - é - es! noy - é - es!

*molto rit.
(très retenu)*

sempr. dolcissimo e morendo

R.H.
pp L.H.

R.H.

THE MAIDS OF CADIZ
(LES FILLES DE CADIX)

ALFRED DE MUSSET (1810-1857)

Translated by Arthur Westbrook

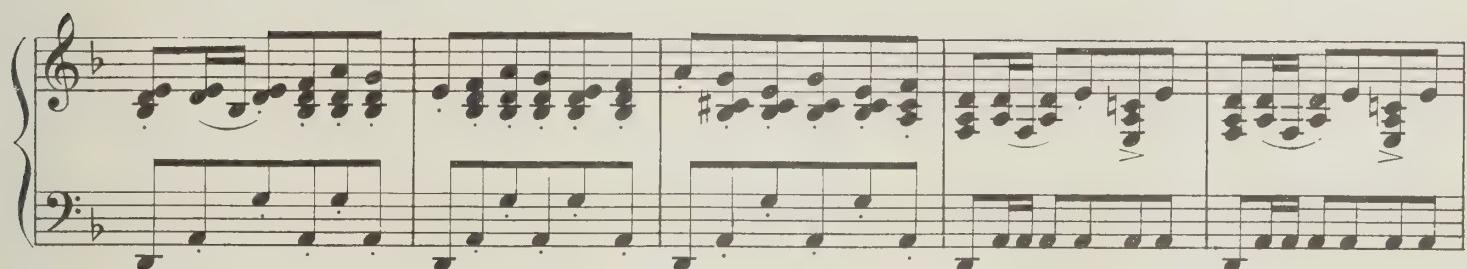
LÉO DELIBES

(1836-1891)

Allegretto con moto

PIANO

p una corda e staccato



mf

Three youths and maid - ens,
Nous ve - nions de voir

tre corde

cresc. *f p*

we did go — To see the bulls a - fight
le tau - reau, — Trois gar - cons, trois fil - let —

ing; ———
tes, ———

The sky was blue, the breeze did blow,
Sur la pe - louse il fai - sait beau,

rall. a tempo

We danced the joy-ous bo - le - ro; ——— In mirth our hearts de - light -
— Et nous dan-sions un bo - lé - ro. ——— An son des ca - sta - gnet -

colla voce a tempo

rall.

p un poco rit.

ing. Neigh - bor, tell me, pray,
tes: Di - tes - moi, voi - sin,

rall. sostenuato

If my face is fair, Does this dress I wear Be - come me well to - day?
Si j'ai bon - ne mine. Et si ma bas - qui - ne Va bien ce ma - tin.

rall.

My waist you say is lithe and slender?
My waist you say is lithe and trim;
Vous me trou-vez la tail - le fi - ne?
Vous me trou-vez la tail - le fi -

rall.

a piacere

ah! ah! ah! ah! ah! ah!

colla voce

We maid-ens of Ca - diz like well to hear such words,
Les fil - les de Ca - dix ai - ment as - sez ce - la,

ah! ah!

ah! ah! ah! ah!

poco rall.

We maid - ens of Ca - diz like well to hear such words, la ra la la la la la
les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la la

poco rall.

a tempo

cresc.

la la ra la la la la la, We maid - ens of Ca - diz like well to hear such
la la ra la la la la la, les fil - les de Ca - dix ai - ment as - sez ce -

cresc.

f *tr.* *tr.* *f* *6*
 words. ah! _____ ah! _____ ah! _____
la. ah! _____ ah! _____

f *f* *f* *p e staccato*

mf

But while we danced an - oth - er day
Et nous dan-sions un bo-lé - ro,

— A bo - le - ro to - geth - er,
— Un soir, c'é - tait di - man - che.

— There came a cav - a - lier that way,
— Vers nous s'en vient un hi - dal - go,

rall. *a tempo*

— With lace of gold his cloak was gay,
— Cou - su d'or, la plume au cha - peau,

And in his hat a
Et le poing sur la

colla voce

rall.

p un poco rit.

If thou wilt be mine,
Si tu veux de moi,

Love - ly dark-eyed maid - en,
Brune au doux sou - ri - re,

Soon with jew - els la - den
Tu n'as qu'à le di - re.

sostenuto

f

Nay, go your way, O gal-lant suit - or,
Pas - sez vo - tre che - min, beau si - re,

Cet or est à toi.

sostenuto

Shall thy fin-gers shine.
Cet or est à toi.

Nay, go your way, O gal-lant suit - or,
Pas - sez vo - tre che - min, beau si - re,

sostenuto

*rall.**a piacere**dim.*

Nay, go your way, O suit - or gay, ah! ah!
Pas - sez vo - tre che - min, beau si - re, ah! ah!

*rall.**colla voce*

ah! ah! ah! The maid-ens of Ca -
 ah! ah! Les fil - les de Ca -

diz such words don't un - der - stand ah! ah!
dix n'en - ten - dent pas ce - la ah! ah!

ah! ah! ah! The maid-ens of Ca -
 ah! Les fil - les de Ca -

poco rall.

a tempo

diz such words don't un - der - stand, la ra la la la la la la la
 dix n'en - ten - dent pas ce - la, la ra la la la la la la la

poco rall.

a tempo

cresc.

la, The maid - ens of Ca - diz such words don't un - der - stand!
 la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!

cresc.

f

ah! _____

ah! _____

lunga

ah! _____

ah! _____

ah!

ah!

f

f

*) BYGONE DAYS
(JOURS PASSÉS)

99

ARMAND SILVESTRE (1839-1901)
Translated by Arthur Westbrook

LÉO DELIBES
(1836-1891)

Lento, come recitativo

PIANO

Lentamente

Still I mourn, Sor - - - row my soul has shad - ed.
Vous lais - - - sez Lâ - - - me à ja - mais trou - blé - e.

*) The theme is from the ballet "La Source" by Delibes and Minkous (Opéra, Paris, 1866)

Oh! how soon youth has fad -
O jeu - nes - seen - vo - lé -

ed! Still I mourn, Sor - row has my spir - it o'er -
e, Vous lais - - - sez à ja - mais mon â - me trou -

rall. più mosso
shad - ed. Bliss - ful spring! gone for aye! Oh, fra - grance of
blé - e. Ô prin - temps, sans re - tour! Ô fleurs! ô dé -
rall.

flow - ers, of sweet flow - ers! Thy smile e'er brought me joy In those
li - re, ô dé - li - re, Quand mes yeux cha - que jour Te voy -

molto rit.

hap - py hours, — For my love thou wert al - way!
aient sou - ri - re Ô mon seul, — mon cher a - mour!

colla voce

lunga

Tempo I lentamente

p

By - gone days! Oh! how soon youth has
Jours pas - sés, Ô jeu - nes - seen - vo -

pp

fad - ed! Still I mourn, Sor - row has my
lé - e, Vous lais - sez à ja - mais mon

spir - it o'er - shad - ed, By - gone days, By - gone days.
â - me trou - blé - e, Jours pas - sés, jours pas - sés.

lunga

L'istesso Tempo

A - las! thou now hast
Bien loin tu t'es en-
espress.

left me, Of life it - self be -
fui - e, ô toi qui fus ma

rall. a tempo
 rest me; Nought re - main - eth to me. But
vi - e, Et qui res - tes mon coeur. En

rall. a tempo
 vain is Time's en - deav - or, For my
vain le temps dé - vo - re, Sous mon

cresc.

heart hold - eth ev - - er Mem - o ries fond of
 front luit en - co - re Ton sou - ve - nir vain .

cresc.

Molto Lento

thee, Ah, mem -'ries fond of thee! By - gone days,
 queur, ton sou - ve - nir vain - queur! Jours pas - sés,

f

pp

lunga

Oh! how soon youth has fad - ed, Still I mourn, Sor -
 Ô jeu - nes - se en - vo - lé - e, Vous lais - sez à

- row has my spir - it o'er - shad - ed, By - gone days, by - gone
 — ja - mais mon â - me trou - blé - e, Jours pas - sés, jours pas -

pp

days. _____
sés! _____ Yet tho' of grief I
Heu - reux de ma bles -

pp

* La. * La. * La. * La. *

per - ish, Thy name, thy name I e'er will cher -
su - re, Ton nom, ton nom, je le mur - mu -

R.H.

* La. * La. * La. * La.

cresc.

ish, And thou, who wert my be - ing, Ev - er liv - est in my
re, O toi, qui fus ma vi - e Et qui res - - - tes mon

R.H.

* La. *

heart!
coeur!

dim.

p

* La. *

ECSTASY
(EXTASE)

JEAN LAHOR
Translated by Isabella G. Parker

(Composed about 1877)
(Original Key, B^h)

HENRI DUPARC
(about 1847-)

Lento tranquillo (*Lent et calme*)
espress.

PIANO

legato
très lié
una corda *p*

poco cresc.

dim.

molto dolce
(très doux)

On a pale lil - y
Sur un lys pá - le

Ré.

is my rest, and my slum - ber like death is
mon cœur dort D'un som-meil doux com - me la

dim. rit.

dim. rit.

a tempo

blest,
mort,
a tempo

Death ec - stat - ic,
Mort ex - qui - se,

poco cresc.

sweet per-fume sigh - ing, In breath of the be -
mort par-fu - mé e Du souf-fle de la

poco cresc.

dim. *rit.* *a tempo*

lov-ed dy - ing.
bien-ai - mé

rit. *a tempo*

poco

dim.

cresc.

dim.

pp

On thy pale bos - om le
Sur ton sein pâ - le

Lied.

is my rest,
mon coeur dort
And my slum - ber doux like death is
D'un som - meil com - me la
rit.

a tempo
blest.
mort.

a tempo

sempre dim.

poca rall.

à ma Mère

A SIGH

(SOUPIR)

(Composed in 1871 - 73)

(Original Key, D minor)

A. SULLY-PRUDHOMME (1839 -)

Translated by Isabella G. Parker

HENRI DUPARC
(about 1847 -)

Lento

VOICE PIANO

*legato e sostenuto
(lié et soutenu)*

p

Nev - er - more to see her or hear her,
Ne ja - mais la voir ni l'en - ten - dre,

p

Nev - er - more to speak her dear name, Faith - ful
Ne ja - mais tout haut la nom - mer, Mais, fi -

poco rall. *a tempo*

yet, lov-ing to be near her, to love the same.
dè - le, tou-jours l'at-tén-dre, tou-jours l'ai-mer.
a tempo

poco rall.

My arms un-closed, and, tired of wait-ing,
Ou-vrir les bras, et, las d'at-tén-dre,

cresc.

En-fold-ing no-thing are they met; Yet with faith - ful
Sur le né-ant les re-fer-mer, Mais en - cor, tou -

cresc.

love un - a - bat - ing I love her yet.
jours les lui ten - dre Tou-jours l'ai - mer.
a tempo

dim. *poco rall.* *a tempo*

dim. *poco rall.* *p*

più f

Ah! since I must _____ for - ev - er lan - guish,
 Ah! ne pou - voir _____ que les lui ten - dre,

più f

Con - sumed by tears and vain re - gret,
 Et dans les pleurs se con - su - mer,

espress. f

Still my tears con - vey all my
 Mais ses pleurs tou - jours les ré -

poco rall. a tempo

anguish;
 pan-dre,

I love her yet.
 Tou - jours l'ai - mer....

poco rall. a tempo

rall. *a tempo*
 Nev - er - more to see her or
 Ne ja - mais la voir ni l'en -
a tempo
rall.

hear ten her, Nev - er - more her dear name to
 ten dre, Ne ja - mais tout haut la nom -

poco rit.
 say; Still, with a love yet grow-ing dear - er, to love al -
 mer, Mais d'un a - mour tou - jours plus ten - dre tou - jours l'ai -
colla voce

a tempo
 way! al - way! —
 mer! tou - jours! —
a tempo
rall. *rall.*

à M^r. Emmanuel Jadin

MOONLIGHT (CLAIR DE LUNE) (MENUET)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

(Composed, about 1888)

(Original Key, B \flat minor)

GABRIEL FAURÉ, Op. 46, N° 2
(1845-)

Andantino quasi Allegretto

PIANO

PIANO { *p*

sempre dolce

Your
Vo

soul is a land-scape won - drous and rare,
 tre à - me est un pa - y - sa - ge choi - si,
 Where spir - its quaint,
 Que vont char-mant

pp
 like some gay mas-quer - ad - ers,
 mas - ques et ber - ga - mas - ques
 Play on their
 Jou - ant du

sempre cantabile
 lutes while they dance, Tho' gen - tle sad - ness still
 luth et dan - sant, et qua - si Tris - tes sous

lurks 'neath their dis - guise fan - tas - tic!
 leurs dé - gui - se - ments fan - tas - ques!

p

dolce

Chant - ing the while strains of mi - nor mode,
Tout en chan - tant, sur le mo-de mi - neur
Tri - um-phant love
L'a - mour vain - queur

pp

— and joy of life ex - toll - - ing,
— et la vie op - por - tu - - ne,

They seem to doubt that love and joy are real,
Its n'ont pas l'air de croire à leur bon - heur, And in - to
Et leur chan -

moon-beams wan their song is wov - - en;
son se mêle au clair de lu - - ne!

espressivo e dolce

In mel - - an-chol - y
Au cal - - me clair de

moon - - light, sad and calm,
lu - - ne, tris - - te et beau,

dolce
brings. the birds ten - der dreams
fait rê - ver les oi - - seaux

wil - - - lows,
ar - - - bres,

Mak - - ing the foun - tains
Et san - glo - ter d'ex -

sob with ec - sta - sy;
ta - se les jets d'eau.

poco più

'Mong sta - tues cold, of white and pur - est
Les grands jets d'eau svel - tes par - mi les

mar - - ble.
mar - - bres!

dolce

THE CRADLES
(LES BERCEAUX)
(MÉLODIE)

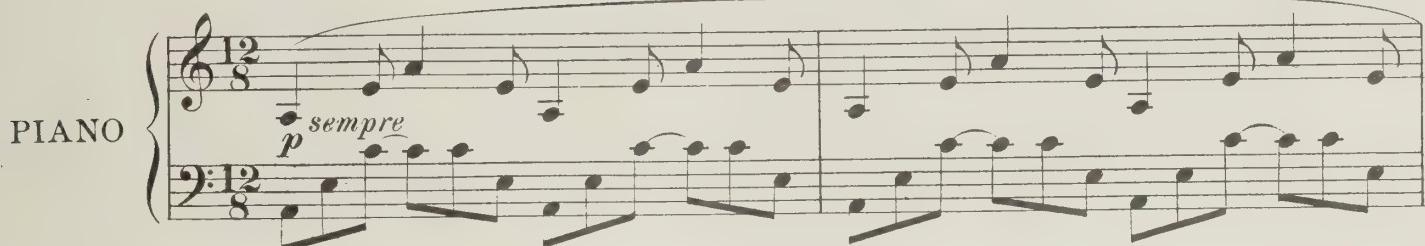
A. SULLY-PRUDHOMME (1839 -)
Translated by Isabella G. Parker

(Published in 1882)

(Original Key, B-flat minor)

GABRIEL FAURÉ, Op. 23, N°1
(1845 -)

Andante



p

The state - ly ships — a - long — the quay,
Le long du Quai, — les grands — vais-seaux,

Where the waves a-round them are play - - ing, — The
Que la hou - lein - cli - neen si - len - ce, — Ne

cra - dles for-get, — si - lent - ly,
pren - ent pas gar - deaux — ber - ceaux,

Ossia

By the moth-er's hand gen-tly sway - ing.
Que la main des fem - mes ba - lan - ce.

cresc. poco a poco

But the day of part - ing will come,
Mais vien - dra le jour des a - dieux.

cresc. poco a poco

Moth - er's tears must be sad - ly flow - - - ing,
Car il faut que les fem - mes pleu - - - rent,

cresc. molto

When man will sail, ea - ger to roam,
Et que les hom - mes cu - ri - eux

cresc. molto

f sempre

Daunt - less to far ho-ri - zons go - - - ing.
Ten - tent les ho - ri-zons qui leur - - - rent!

f sempre

Those state-ly ships — up - on — that day,
Et ce jour là — les grands — vais-seaux,

p

While the re - ced - ing port is wan - - - ing,
Fuy - ant le port qui di - mi - nu - - e,

cresc.

Mys - te - rious - ly feel force de-tain - - ing
Sen - tent leur mas - se re - te - nu - - e

mf

From
Par those
l'à - souls
me cra - dled
des loin -

far
tains a - way,
ber - ceaux,

p

From
Par those
l'à - souls
me cra - dled
des loin -

far
tains a - way.
ber - ceaux.

THE ROSES OF ISPAHAN
(LES ROSES D' ISPAHAN)

(Composed in 1884)

(Original Key, D)

LECONTE DE LISLE (1818-1894)
Translated by Alexander Blaess

GABRIEL FAURÉ, Op. 39, No 4
(1845-)

PIANO

Andantino ($\text{♩} = 60$)

dolce

The rose of Is-pa -
Les ro - ses d' Is-pa -

han in its green moss en - fold - ed, Jas-mine white of Mos-soul and
han dans leur gal - ne de mous - se, Les jas - mins de Mos-soul, les

or - ange blos - soms pale,
fleurs de l'o - ran - ger,

cresc. poco a poco

Have not as fresh a per - fume, nor so sweet a fra - grance, O fair - est
Ont un par-fum moins frais, ont une o-deur moins dou - ce, Ô blan - che

cresc. poco a poco

Le - i - lah! as thy zeph - yr - like breath.
Le- i - lah! que ton souf - fle lé - ger.

p

p

p

As cor - al are thy
Ta lè - vre est de co -

lips, and thy sil - ver-y laugh — Shames the spring as its rip - ples purl in song me -
rail, et ton ri - re lé - ger — Son - ne mieux que l'eau vi - ve et d'u - ne voix plus

cresc. poco a poco

lo - dious,
dou - ce

The gen-tle wind that
Mieux que le vent joy -

cresc. poco a poco

soft - ly sways the or - ange - tree,
eux qui ber - ce l'o - ran - ger,

The joy - ous war - bling bird that
Mieux que l'oi-seau qui chan - te au

dwells in leaf - y cra - dle.
bord d'un nid de mous - se.

O Le - ii - lah! since
O Le - ii - lah! de -

p sempre

sempre dolce

in a sud - den wing - ed flight
puis que de leur vol lé - ger

Each dear ca - ress has flown
Tous les bai - sers ont fui

from thy lips hon - eyed sweet - ness, All the per-fume has
 — de ta lè - vre si dou - ce Il n'est plus de par -

 waned from the pale or-an - ge tree, Bar- ren are rose and jas-mine of their balm-y
 fum dans le pâ - le o-ran - ger, Ni de cé - les - te a - rome aux ro - ses dans leur

 fra - grance!
 mous - se.

 f mare.

 Oh! let thy bud - ding — love, that but- ter - fly so
 Oh! que ton jeu - ne a - mour, ce pa - pil - lon lé -

 dim.

frail, A - gain up - on my heart a - light in do - cile bond -
ger, Re - vien - ne vers mon coeur d'u - ne aî - le promp-te et dou -

cresc. poco a poco
age, And thus re - store its per - fume to the or - ange tree,
ce, Et qu'il par - fu - me en - cor la fleur de l'o - ran - ger

poco rit. a tempo
To Is - pa - han's fair rose in its green moss en - fold -
Les ro - ses d' Is - pa - han dans leur gai - ne de mous -
poco rit. a tempo

ed.
se.

à Madame de Lanchâtres

I'VE SUCH A HOST OF THINGS TO TELL YOU
 (J'AI TANT DE CHOSES À VOUS DIRE)

LAMQUET

Translated by Nathan Haskell Dole

G. FERRARI

Allegretto

PIANO

dolcemente, con grazia

I've such a host of things to tell you,
J'ai tant de choses à vous dire,

They'd fill a book from end to end!
Qu'on en ferait un livre en tier,

There'd be no ink left in the
S'il me fallait vous les é-

ink - well If e - ven half of them I penned! Yet
cri - re J'y sé - che - rais tout l'en - cri - er. Mais

— if to know them you are yearning,
— si vous é - tes cu - ri - eu - se,

Oh, come a long our path to -
Ve - nez ce soir au che - min

night; And there to - geth - er we'll talk a - bout them,
creux, Et là, moi gra - ve et vous ri - eu - se, —

cresc.

grazioso

I in earn - est, you gay and bright!
Nous en cau - se - rons tous les deux.

p

dolce

Full is my heart of joy - ous po - ems,
J'ai le cœur plein de vil - la - nel - les

For I be - hold this ver - y morn — Two new-come swal-lows bus - y
Car ce ma - tin j'ai ren - con - tré — Les deux pre - miè - res hi - ron -

dart - ing To re - pair their nest — win - ter - torn.
del - les Re - pa - rant leur nid — dé - la - bré.

Pure the air and so sweet with fra - grance; 'Like wine, it stirs to joy un -
L'air est pur, il fait bon de vi - vre, A - vril, ain - si qu'un vin nou -

told; — A - pril fills the fond heart with long - ing, Vi - sions
veau, — Trou - ble mes re - gards et m'en - i - vre, J'ai des

This musical score consists of four systems of music, each with a treble clef and a bass clef. The first system contains two staves of music with lyrics in English and French. The second system contains one staff of music with lyrics in English and French. The third system contains one staff of music with lyrics in English and French. The fourth system contains one staff of music with lyrics in English and French. The music is in common time and includes various dynamics such as forte, piano, and sforzando.

bright do mine eyes be - hold:-
rê - ves plein le cer - veau.

Yes, I dream of you, fair - est
Et je songe à vous, rose et

flow - er!
blon - de,

Bold pro - jects now my thoughts de - vise.
Jai des pro - jets au - da - ci - eux,

cresc.

It is joy e - nough mere - ly liv - ing, See-ing heav-en's blue in your
Je me sens heu - reux d'être au mon - de, Et de voir l'a - zur dans tes

cresc.

rit.

colla parte

eyes!
yeux.

a tempo

p pp

à Mme. Gabrielle Krauss de l'Opéra
WINTER ROSES
 (ROSES D'HIVER)

LOUIS LE LASSEUR DE RANZAY
Translated by Isabella G. Parker

(Original Key)
misterioso
(mystérieux)

H. DE FONTENAILLES

Moderato

VOICE PIANO

Do you re - call the day, the hour, moment of
 Vous sou-vient-il du jour, de l'heure et de l'in-

Moderato

Piano Pedal (Ped.)

mf

night? — The win - ter night, it was so
 tant? — La nuit d'hi - ver é - tait si

con Pedale

pale and dark and lone - ly, Scarce could the im - age fair in
 pâle et dé - so - lé - e Qu'à pei - ne mi - roi - tait au

rit.

frost be mir - rored on - ly Of a star send - ing
 gi - vre de l'al - lé - e rit. Lin - dé - ci - se lu -

3

forth its faint - ly — trembling light!
eur d'un as - tre — gre - lot . tant!

Moderato (♩ = 58)

*senza lentezza
(sans lenteur)**semplice e con grazia
(avec charme et simplicité)*

p

When in the grove no bird-songs were mer - ri - ly
Et com - me les tail lis n'a - vaient ni chants d'oi -

sing - ing, When no dove-pinions white shone on wa-ters so clear,
sel - les, Ni vols blancs de ra - miers ray-ant les clai - res eaux

rall.
(cédez)
a tempo

To for - get the sad ab - sence of bird-lings most dear!
Pour ou - bli - er l'ex - il at - tris - tant des oi - seaux!

colla voce
(suivez)
a tempo

I pressed your hand shiv - er - ing like white pin - ions wing - ing!
J'ai pris vos doigts qui fris - sonnaient com - me des ai - les!

colla voce
(suivez)
accel.
(avec mouvement)

p
2
4
6
8

And since the snow hath cov - ered all na - ture in
Et par - ce que la neige a - vait mis ses pâ -

rall.
(en cédant)
p
p
p
p

gloom,
 leurs Where trees with leaf-y branch-es the path once o'er - shad - ed,
 Aux ar - bres dé - fleu - ris pleu - rant le long des sen - tes

mf
 Yet re - call - ing the beau - ty of bright blos - soms fad - ed,
 Pour é - vo - quer l'é - clat des flo - rai - sons ab - sen - tes

rit.
(cédez)
colla voce
(suivez)
p a tempo

p
 I see thine eyes o - pen so wide, like flow'r's in bloom!
 J'ai re - gar - dé s'ou - vrir vos yeux, qui sont des fleurs!

f
accel.
(pressez)

poco accel.
(pressez un peu)

And since the bri-er - rose its sweet blos - som now clos - es,
 Et puis qu'aux é - glan - tiers les é - glan - ti - nes clo - ses

rall.
(cédez)
poco accel.
cresc.

f cresc.

And no more breathes the charm of its rich perfume rare,
Nex - ha - laient plus le charme en - i - vrant des par - fums

f

p

ten.

The fra-grance to sup - ply that was fill - ing the air,
Pour de - van - cer l'é - veil des a - rô - mes dé funts presto vite

f

*meno mosso
(assez lent)*

lento

I have gath-ered thy kiss - es of love, they are ros - -
J'ai cueil - li vos bai - sers d'a - mour, qui sont des ro - -

*colla voce
(suivez)*

rall.

a tempo

pp

es! _____ are ros. - - es! _____
 ses! _____ des ro - - sis! _____

a tempo

mf

p

pp

p

MARRIAGE OF ROSES

(LE MARIAGE DES ROSES)

(Composed in 1868(?)

(Original Key, B)

EUGÈNE DAVID

Translated by Isabella G. Parker

CÉSAR FRANCK

(1822-1890)

Poco allegretto

PIANO

dolce

cantabile

p

Be -
Mi -

lov - ed, know'st thou how sweet, The mar- riage of ros - - - es? A
gnon - ne, sais - tu com - ment S'é - pou - sent les ro - - - ses? Ah!

pp

union full and com - plete, un - ion full and com -
cet hy - men est char - mant, *cet hy - men est char -*

plete! Ten - der speech dis - clos - - es Lov - ing
mant! *Quel - les ten - dres cho - - ses El - les*

thought, as, soft - ly bright Each fair eye - - lid un -
di - sent en ou - vrant. *Leurs pau - piè - - - - res*

poco rall.

clos - - es! Be - lov - ed, know'st thou how sweet, The mar-riage of
clo - - ses! *Mi - gnon - ne, sais - tu com - ment S'é - pou - sent les*

poco rall.

dolce
a tempo

ros - - es?
ro - - ses?
This they say; O let us love,
El - les di - sent: ai - mons - nous!

a tempo
pp

So soon life is end - ing! Then with fond - er kiss of love
— Si courte est la vi - e! Ay - ons les bai - sers plus doux

cresc.

Our souls shall be blend - ing! While in prayer to heaven a - bove
— Lá - me plus ra - vi - e! Pen - dant que l'homme à ge - noux

cresc.

poco rall.

With hope man is bend - ing: Sis - ters, let us on - ly love!
— Doute, es - père ou pri - e! Ô mes soeurs, em - bras - sons - nous!

f
poco rall.

— So soon life is end - ing!
 — Si courte est la vi - e!

a tempo

dolce

cantabile

My love, oh, heark - en to
Croix - moi, mi - gnon - ne, croix -

p

pp

me, Such love must we cher - - ish. Lo! Spring - time com - eth to
moi, Ai - mons - nous comme el - - les. Vois, le prin - temps vient à

thee, Spring - time com - eth to thee.
toi, Le prin - temps vient à *toi.*

And the swal - lows, tell - - ing How love reigns a - lone and
Et des hi - ron - del - - les Ai - mer est l'u - ni - que

free In their faith - - ful dwell - ing. Oh, my
loi À leurs nids fi - dè - les. O ma

poco rall.
 Queen, fol - low thy King. Such love must we cher - - ish,
rei - ne, suis ton roi, Ai - mons - nous comme el - - les,

poco rall.

*a tempo
dolce*

What is life where love is not,
Ex - cep - té d'a - voir ai - mé On earth what re - main - eth?
Qu'est - il donc sur ter - re?

pp a tempo

Dull and nar - row is our lot,
Notre ho - ri - zon est fer - mé Night's mys - ter - y reign - eth!
Om - bre, nuit, mys - tè - re!

cresc.

On - ly Love, in one bright spot Her bea - con re - tain - eth.
Un seul phrase est al - lu - mé L'a - mour nous l'é - clai - re.

cresc.

poco rall.

What is life where love is not,
Ex - cep - té d'a - voir ai - mé On earth what re - main - eth?
Qu'est - il donc sur ter - re?

f

poco rall.

THE GATHERED ROSE
(LIED)

Composed in 1875

LUCIEN PATÉ

(Original Key, F# minor)

CÉSAR FRANCK

(1822-1890)

Translated by Isabella G. Parker

Andantino

VOICE

PIANO

Her
Pour

dolce

gen - tle hand for me did sev - er Rose - bud so fair, As
moi sa main cueil - lait des ro - ses À ce buis - son. Comme

pure and ten - der as the giv - er, Blo - som most rare. The
elle en - core à peine é - clo - ses, Chè - re mois - son. La

flower, a - las! too ear - ly_ dy - ing,- She was so dear! The
 gerbe, hé - las! en est fa - nié - e Comme elle aus - si, La

a tempo

But o'er the tomb where
Mais sur la tom - be

now re - pos - eth Love, for a - while,
qui vous cou - vre, O mes a - mours!
An
Une

eg - lan - tine but half un - clos - eth, Bright with a smile. And
 è - glan - ti - ne, qui s'entr' ou - vre, Sou - rit tou - jours. Et

'neath the bush that o'er her bend - eth, Where we were
 sous le buis - son qui sur - plom - be, Quand je re -

met, viens, Her voice to me this mes - sage send - eth -
 U - ne voix me dit sous la - tom - be:-

"I'll not for - get." "Je me sou - viens"

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